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# Victoria

December 1992

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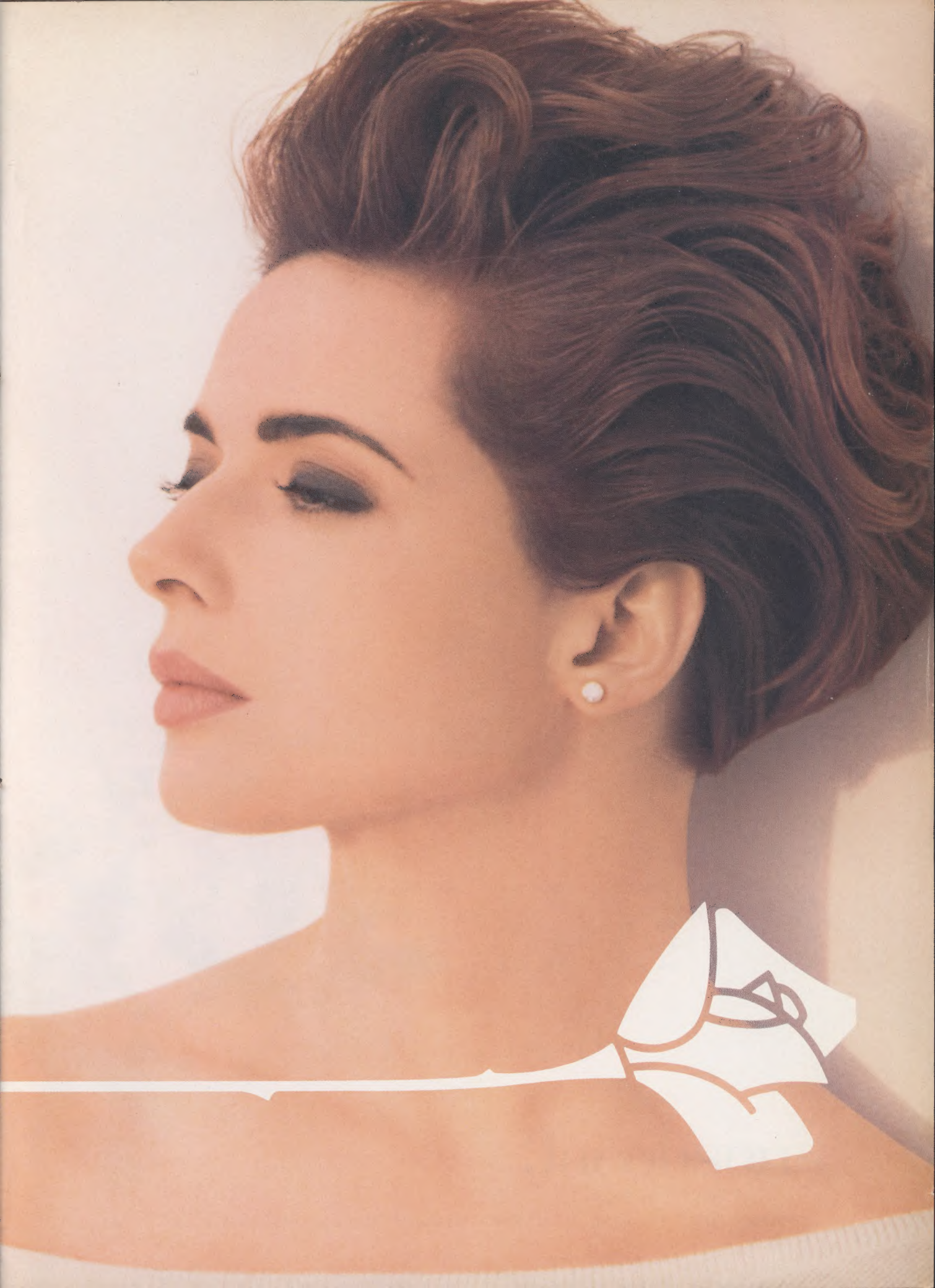
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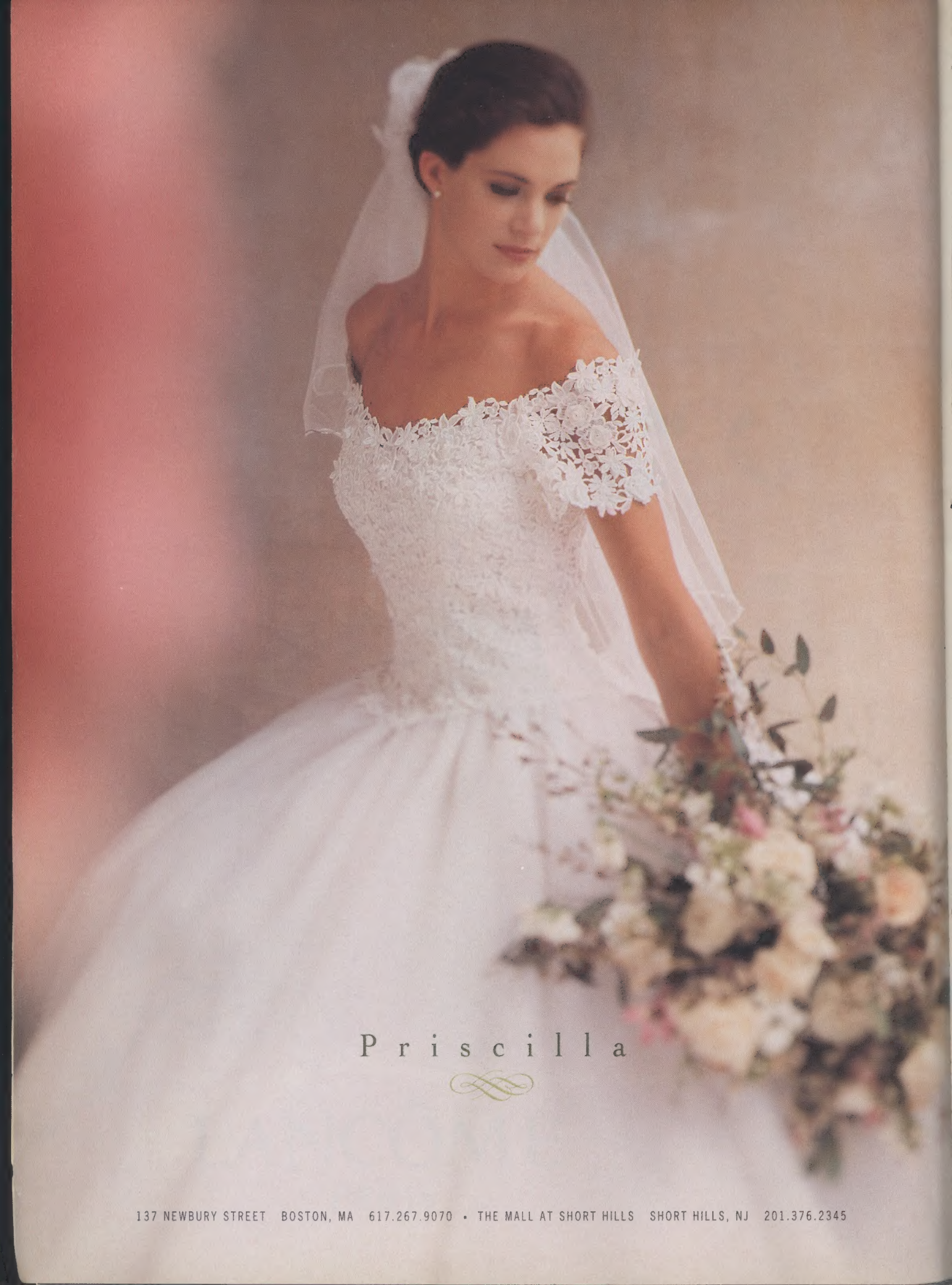


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A full-page photograph of a bride in a white lace wedding dress, holding a bouquet of flowers. The bride is looking down and to the right. The background is a soft, out-of-focus studio backdrop.

P r i s c i l l a







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## Cover photograph, Starr Okenga:

Handblown glass sailboats, embossed paper angels, a pink swan with a tinsel tail, and glass-winged cherubs swirl amid ribbons and roses on the boughs of "Our Family Tree." Underneath are boxes covered in a rich array of fabrics and trims, each a present in itself. See our story on page 71.

## Photograph, left, Toshi Otsuki:

With cats and dogs exchanging greetings and gathering up last minute holiday treats, this bustling scene exemplifies the imaginative genius of Tiffany & Co. in its five small windows for Christmas. Year after year its intention is the same: "simply to delight the children of the city." See our story on page 92.

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VICTORIA (ISSN 1040-6883) is published monthly by The Hearst Corporation, 224 W. 57th St., New York, N.Y. 10019. Frank A. Bennack, Jr., President; Randolph A. Hearst, Chairman; Gilbert C. Maurer, Vice-President & Chief Operating Officer; Victor F. Ganz, Vice-President and Secretary; Edwin A. Lewis, Vice-President and Treasurer; Hearst Magazines Division: D. Claeys Bahrenburg, President; K. Robert Brink, Executive Vice-President; George J. Green, Executive Vice-President; Mark F. Miller, Executive Vice-President; Raymond J. Petersen, Executive Vice-President; John A. Rohan, Jr., Vice-President and Resident Controller. Copyright © 1992 by The Hearst Corporation; all rights reserved. Editorial offices: 224 W. 57th St., New York, N.Y. 10019. Second Class Postage Paid at New York, N.Y., and at additional mailing offices. Available for \$4.25 postpaid from Single Copy Sales Dept., 250 W. 55th St., New York, N.Y. 10019. Printed in U.S.A. Subscription prices: United States and possessions, \$15.97 for 12 issues; Canada and all other countries, \$33.97 for 12 issues. POSTMASTER: Address changes to VICTORIA, P.O. Box 7150, Red Oak, Iowa 51591. SUBSCRIPTION SERVICE: VICTORIA will, upon receipt from its reader of a complete new or renewal subscription order, undertake fulfillment of that order so as to provide the first-copy delivery to the Postal Service or alternate carriers within 6 to 14 weeks. If for some reason this cannot be done, you will be promptly notified of the issue date that will begin your subscription, with a request for any further instructions you may have concerning your order. Please address all such orders to VICTORIA, P.O. Box 7150, Red Oak, Iowa 51591. Should you have any problem with your subscription, please write to: Joan Harris, Customer Service Dept., at the preceding address or call toll-free: (800) 876-8696. To assure quickest service, enclose your mailing label when renewing your subscription. Renewal must be received at least 8 weeks prior to expiration to assure continued service.



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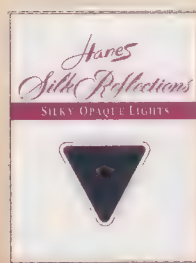
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Victoria

I

## *The Secret of the Best Christmas*

*t was “everybody doing the same things all at the same time” that was to Robert P. Tristram Coffin the secret of the best Christmases. “You will all fall to and string cranberries and popcorn for the tree,” he wrote, “and the bright lines each of you has a hold on will radiate from the tree like ribbons on a maypole.”*

To these cheerful observations, I would like to add my own: Everybody following all the old traditions year after year is what makes Christmas such a comfortable time. For me, the custom of wearing a special dress for Christmas brings back the fondest memories of all, especially if it looks like the velvet one in the portrait above. (See page 44.)

I had velvet dresses at many different times when I was growing up, just as my grandmother did. But when she was a girl, she didn't get dressed up just on Christmas Day—she was allowed the privilege afterwards, too, when her mother felt exhausted from holiday festivities. Though my grandmother didn't know it at the

time (she always smiled when she told this story), this “treat” was a ploy to ensure she would sit still in her finery, blessedly quiet for an hour or so.

Such a clever ruse was never tried on me, but, like my grandmother, I always looked forward to putting on my velvet dress. Even today, I love thinking about what to wear on Christmas Day.

Decorating the tree, the holiday dinner, invitations from friends, open houses, velvet dresses—this season is truly one of “everybody doing the same things all at the same time.” In its goodwill, peace, and love, it is a time like no other, linking us in its heartfelt embrace. In the spirit of the season, we wish you all a very happy holiday.

*Nancy Linde Meyer*  
Editor



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T

o be capable of steady friendship or lasting love, are the two greatest proofs, not only of goodness of heart, but of strength of mind."

—William Hazlitt

Your article on Sooke Harbour House in the October issue brought back a flood of fond memories. At one time I lived near the inn, and was an employee when Fredrica and Sinclair first started their venture. They are wonderful people, and it is a wonderful place to experience.

**Gwen Dalphonso**  
Hansville, Washington

What a delight to find the article on John Burroughs in October. I recently purchased his "Locusts and Wild Honey" and "Birds and Poets" at a library book sale. I was reliving my mother's love for his writings when your article appeared. It was the frosting on the cake!

**Breta C. Sisson**  
Cortland, New York

We were thrilled by the phenomenal response to the piece in July "Events" about the Betsy-Tacy Convention. On very short notice, a large number of your readers were able to make plans to attend, and we had nearly 350 participants. Membership in the Betsy-Tacy Society has tripled in the last several months.

It is heartwarming to know there are so many Maud Hart Lovelace fans still keeping her spirit and memory glowing. Our organization will soon have to give up our unofficial theme, which is, "I thought I was the only one." Thanks in no small part to Victoria, we know that isn't true.

## Dear Friends



STARR OCKENGA

For information about the Betsy-Tacy Society, readers may write to P.O. Box 4774, Naperville, IL 60567.

**Michele Franck**  
Corresponding Secretary  
The Betsy-Tacy Society  
Mankato, Minnesota

I was so pleased to read Patricia O'Toole's "Passport to the Universe" featured in September. Her book "The Five of Hearts" is a wonderful biography and a compelling portrait of an era in America. Also, for those who would like to read more about William Morris and his circle, ("A Quest for the Beauty of Life"), I recommend Gay Daly's book "Pre-Raphaelites in Love," a charming biography of the Pre-Raphaelite Brotherhood and the women who shared their lives.

**Julie Raffety**  
Santa Barbara, California

I could not wait to call my mother when I saw the Donegal Irish Parian China tea set in "Touring" in

September. It is the same one my mother bought for me in Ireland when we toured the country together. Your photographs and story brought back a happy time with a special lady.

**Mary Dietrick**  
Cheyenne, Wyoming

Oh, how I could relate to the September issue, especially "Passport to the Universe." I have always loved to read, and have enjoyed Tennyson ever since I discovered "Idylls of the King" in junior high school. I could hardly wait to take a poetry class in college—only to have my excitement dashed by a professor who disliked Tennyson. But, thankfully, I continued to appreciate his poetry and have just purchased a turn-of-the-century edition of his complete works—which also ties into your article "Turning Over Old Leaves."

**Karen Holowinski**  
Denver, Colorado

An herb lover myself, I was delighted to discover your article "Sweetly Scented Geraniums" in September. After months of unsuccessfully searching for these aromatic plants, I now have a ready list of sources to contact.

**Vicki Del Bocchio**  
Park Ridge, Illinois

As a young girl I had "horse fever"—and never recovered. Some of my fondest dreams were lived through "National Velvet" ("Children's Corner"), as described in the October issue. Your article inspired me to retrieve my 50-year-old English saddle from a storage shed and shine it up. Thanks for bringing back some great memories.

**Nell Smith**  
Hattiesburg, Mississippi



# *Safari*

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## EVENTS, OCCASIONS, CELEBRATIONS



*U*shering in a season of splendor, vintage Christmas ornaments, visions of Santa Claus, and re-creations of historic celebrations.

### *A Creole Reveillon and A Bonaparte Wedding*

*Christmases Past at Delaware's Winterthur Museum*

One of the finest museums in the country, Winterthur is a treat to visit at any time of year. Its extensive gardens, conservatory, library, its court surrounded with the facades of four handsome American buildings, and its gracious rooms polished by one of the best collections of American period furnishings—all offer a pleasurable way to enrich one's appreciation of the past.

And at the holidays, the former du Pont home is a place where Christmas lives. From November 11 until January 3, 1993, visitors may peer through a keyhole, like so many Alices in Wonderland, to catch a glimpse of how 18th- and 19th-century Americans of different backgrounds celebrated. Among the customs that convey the season's flavor are a Creole Reveillon (the collation served after Midnight Mass on Christmas Eve) in New Orleans; a New Year's Day Calling at the White House; a wedding—Napoleon's brother, Jerome Bonaparte, to Betsy Patterson on Christmas Eve, 1803, in Baltimore; Hannukah in New York City in the early 19th century; dancing at an 18th-century, Tidewater mansion; and an 1810 St. Nicholas Day dinner at the New-York Historical Society, where, with the help of some friends such as authors Washington Irving and Clement Clarke Moore our American Santa Claus got his start.

Other dazzling spectacles are Christmas trees, including one suspended from the ceiling (too high for nibbling mice), a German-American tree "snow-covered" with white cotton batting, a tree hung with scissors and thimbles, one festooned with tiny, uniformed soldiers ready to fight the Battle of Trenton, a dried flower tree, and a Dickensian triumph of gifts and lights flickering from glass pots filled with oil. After a visit, the only thing left to do is to let a few visions of sugarplums dance through one's head.

Winterthur is located on Route 52, six miles northwest of Wilmington, Delaware. Tours leave every half hour, Tuesday to Friday, 10 A.M. to 5 P.M. (last tickets sold at 3:45); Saturday, 10 A.M. to 7 P.M. (last tickets, 5:45); Sunday, noon to 7 P.M. (last tickets, 5:45 P.M.). Evening hours: December 1, 2, 3, 8, 9, and 10, from 6 to 9 P.M. (last tickets, 7:45). For ticket prices and further information, call 302-888-4600; 800-448-3883 or for the hearing impaired—TDD: 302-888-4907.

### *Children's Books*

*"Dream Makers: American Children's Book Illustrators" in Atlanta*

Just about now, in a land where it is always very, very cold and very, very white with ice and snow, a bearded old fellow—a little bit portly—is hard at work with his team of tiny helpers, finishing this doll and that sled to pack up for a trip he'll be making on Christmas Eve. Some children await his arrival with all the innocent faith of childhood, while others feign cynicism, but all sense the excitement in the air that's been felt by generations before them.

Appropriately for the season, Santa Claus is starring in the High Museum's exhibit of children's book illustrators, on view now through February 21, 1993. The exhibition, which includes 118 original drawings and paintings and some 75 rare children's books, has been drawn from the collection of Betsy Beinecke Shirley. Ms. Shirley has a particularly soft spot in her heart for images of Santa, according to Judy Larson, curator of American art, so he is seen through the eyes of artists ranging from Richard Andre, at the

turn-of-the-century, to present-day illustrators. Included of course is Thomas Nast, the man who painted the jolly old elf to accompany Clement Clarke Moore's "A Visit From Saint Nicholas" in 1869. As Ms. Larson points out, "he pulled all the myths together to establish the Santa Americans recognize today"—the snub-nosed, rosy-cheeked man whose home is at the North Pole, who runs a toy factory, and who receives the eager letters of children with their requests for gifts.

In addition, a special display offers fascinating views of Santa—before his characteristic features were set—doing outlandish things like sporting a feather in his cap, and wearing green!

As companions to Santa are pictures of other dear, old childhood friends: Raggedy Ann and Andy, Palmer Cox's Brownies, Ferdinand the Bull, Pat the Bunny, the Sunbonnet Babies, the Tin Woodman, Madeline, Eloise and her woofs, Skipperdee and Weenie, and the lovely Yearling.

Visitors are encouraged to bring new children's books that will be given, in turn, to children in Atlanta's women's shelters.

The High Museum of Art is located at Peachtree and 16th Streets at the Robert W. Woodruff Arts Center. Hours are Tuesday through Saturday, 10 A.M. to 5 P.M.; Sunday, noon to 5 P.M.; closed Mondays. On Fridays, the Museum is open until 9 P.M.

### *Christmas With a Poet Of Lollipop Seas*

*An Ornament Exhibit at St. Louis's Eugene Field Toy Museum*

"Have you ever heard of the Sugar-Plum Tree? 'Tis a marvel of great renown! It blooms on the shore of the Lollipop sea In the garden of Shut-Eye Town..."

So begins Eugene Field's children's poem, "The Sugar-Plum Tree," which contains a sly scheme for inveigling the chocolate cat to shake sugarplums from the tall tree. Fittingly for this author of children's whimsy—"Little Boy Blue," "Wynken, Blynken and Nod," and "The Gingham Dog and the Calico Cat" ("The Duel"), among others—his St. Louis childhood home not only celebrates his work but also serves as a toy museum.

From November 11 through December 31, the birthplace of the man whose poetry advised children "Jest 'fore Christmas be as good as yer kin be!" will feature "Shiny Brite: The History of Christmas Ornaments."

Visitors can see some of



"Santa in His Workshop" by Richard Andre, courtesy of the High Museum, Atlanta  
EDITORIAL CONTRIBUTORS JEANINE LARMOTH, HELEN WHITCOMB



## EVENTS, OCCASIONS, CELEBRATIONS

the early mouth-blown balls and kugels. The latter, which became popular around the 1850's, were blown-glass balls shined up with lead linings and filled with colored wax. Though at first the heavy balls were hung in windows, once Queen Victoria and Prince Albert popularized Christmas trees, kugels were used to weigh down branches holding candles so they would not ignite the boughs above.

Over the years more glimmer and designs were added, but the big change came shortly before World War II, when Max Eckardt, a former German ornament maker, convinced Corning Glass the balls could be made by machines, by adapting ones that made light bulbs. These could turn out 2,000 per minute, more than a glass blower could produce in a year. The first American Christmas ball company bore the Shiny Brite trademark. Wartime shortages,

however, temporarily necessitated cardboard replacements for the metal holders that fit into the balls, and painted designs replaced metallics.

The exhibit's array of ornaments and Christmas lights traces the history of decorations up to plastic pieces and modern Opelle glass with exquisite laser-cut detailing. Museum Director Frances Kerber Walrond is particularly proud of the authentically trimmed seven-foot goose-feather tree dating from 1851 and an 1837 dollhouse with its pre-Civil War decor.

The 1845 Field home, now the oldest residence in St. Louis, is the only remaining unit of 12 three-story row houses, each backed by a separate three-story annex containing the kitchen, laundry, and servants' rooms. Today only the family's main building survives. In 1935 children in public schools contributed almost \$2,000 for its restoration, and the Eugene

Field house was opened to the public in 1936.

Furnished with several of the family's pieces and other items of the period, it features such unusual toys as an 1825 to 1850 French galloping horse tricycle that, unlike today's trikes, was pedaled by the hands and guided with the feet. There is even a toy railroad powered by an alcohol-fueled steam engine, more than 700 dolls, plus bears, games, books, banks, and miniatures that tell the story of playthings from the 19th century to more recent times.

Reproductions of some antique Christmas ornaments and toys are sold in the gift shop.

The Eugene Field House and Toy Museum, at 634 South Broadway, Saint Louis, MO 63102, (314) 421-4689, is open Wednesdays through Saturdays from 10:00 A.M. until 4 P.M. and on Sundays from noon to 4:00 P.M.



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## FAVORITE THINGS

# The Holly And the Ivy

Victoria

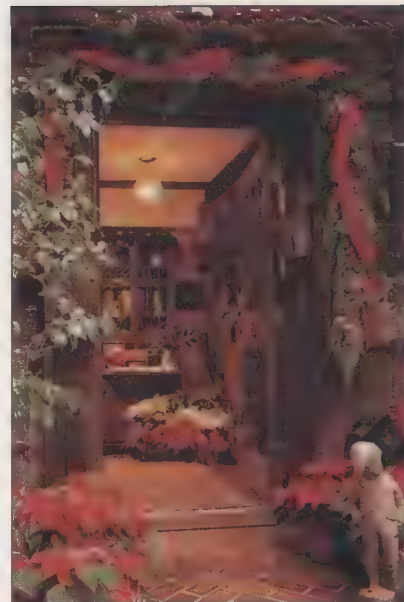
T

he Holly and the ivy,  
When they are both full  
grown/Of all the trees . . . in the  
wood,/The Holly bears the crown,"  
reminds the old carol. Here, glori-  
ous greenery adds grace to the  
home, for holiday or everyday.



In berry brights and leafy green, these Christmas belles deck the halls. Corduroy dresses with rickrack, Tortellini; tights, Hanna.

Punch bowl of creamware touched with seasonal green, right, "Classical Christmas" design by Vaillancourt Ltd.



GRANT HUNTINGTON

Ivy-covered, the 1929 Tudor-style Old Monterey Inn offers old-fashioned California festivities. Monterey pines scent the air as guests come through the welcoming entrance and settle with a glass of sherry or hot cider.

Below: Massachusetts artist Judi Vaillancourt translates storybook holiday imagery into Santa- and holly-decorated creamware (even platters have holly cutouts). Footed stand, Lynn Hollyn for Porta; branded apricot fruitcake and Christmas stollen, by mail from Divine Delights.



As in France, the traditional Bûche de Noël, a roulade of buttercream and cake from Divine Delights, caps the setting, above. Cheering the table: "Joyeux Noel" dinnerware and "Bijoux" crystal, Christian Dior; "Royal" gold vermeil flatware, Puiforcat; napkin fabric, "Victoria" plaid, Waverly; stag napkin ring, Mark Rossi; brass dinner bells, Kirk & Matz; tablecloth, Cherubini. Crystal ornament, Miller Rogaska.

Red as a cranberry, the classic Philadelphia Windsor chair (also available in ivy green) is just the place for Santa to take his ease; pine with maple seat, from Habersham Plantation.



PHOTOGRAPHS TOM ECKERLE  
CONTRIBUTING EDITOR ZOE CLARK KARRO

PHOTOGRAPHED AT 1770 HOUSE, EAST HAMPTON, NEW YORK



## FAVORITE THINGS

MIKE DAHLSTROM



*"We picked the prickly branches of a giant holly tree—the largest holly I've ever seen—which grew on the top of a nearby hill, and we cut arm-loads of pine boughs and juniper. My mother always gave the fireplace and hearth a fresh whitewashing the day before Christmas, and washed, starched, and ironed the white lace curtains."* —Edna Lewis, from "The Taste of Country Cooking"



Sentiments to tender: a double bisque heart, top, to hang on a tree or set off with a paper and twig frame, Margaret Furlong Designs.

Above, Matthew G. Mead's wonderful custom gift baskets are full of antique porcelain and linen.

Left, a reproduction greeting, The Gifted Line.

Swirled with holly, Lenox's annual ornament.



For midnight tip-toeing, a velvet robe, top, with a silk charmeuse collar and cuffs, by Eileen West. Ornaments, Old World Christmas; all ribbon, Offray.

Lucky little girls might have a holiday ride through the park, bundled in bright red coats, the Wicker Garden; Madeline hat, Storybook Heirlooms. Then it's home to read "The Story of Holly & Ivy," a tale by Rumer Godden about wishing (Viking). Vintage baby slippers, Reflections of the Past.



THOMAS HOOPER



One Friday morning, an 18-wheeler didn't see Darlene and Tom driving to work until it was too late. Their Saturn sedan was blind-sided. It spun around and rolled, ending up in the highway median.

The hospital stay was short — under two hours. But still, being thrown against shoulder and lap belts at highway speed, no matter how safe your car is, hurts. For Tom, the old college lineman, the aches and pains felt kind of familiar. And he was back at work on Monday. For Darlene, who'd never played football, it took a little longer.

Everyone at work was glad to hear how the car held up in the crash. Many of them own Saturns, too. In fact, there's quite a high percentage of Saturn owners where the Robisons work.

*The Saturn SL2*



*At Saturn, safety is one of our top priorities. So, among other things, we use a reinforced steel spaceframe, offer optional anti-lock brakes on all our models, and our 1993 cars all come with driver-side airbags as a standard feature.*

They happen to work for us, in Spring Hill. And, after ordering another Saturn, Tom let everyone know, recent events notwithstanding, that he liked his present job just fine, and had no plans to become a test driver.

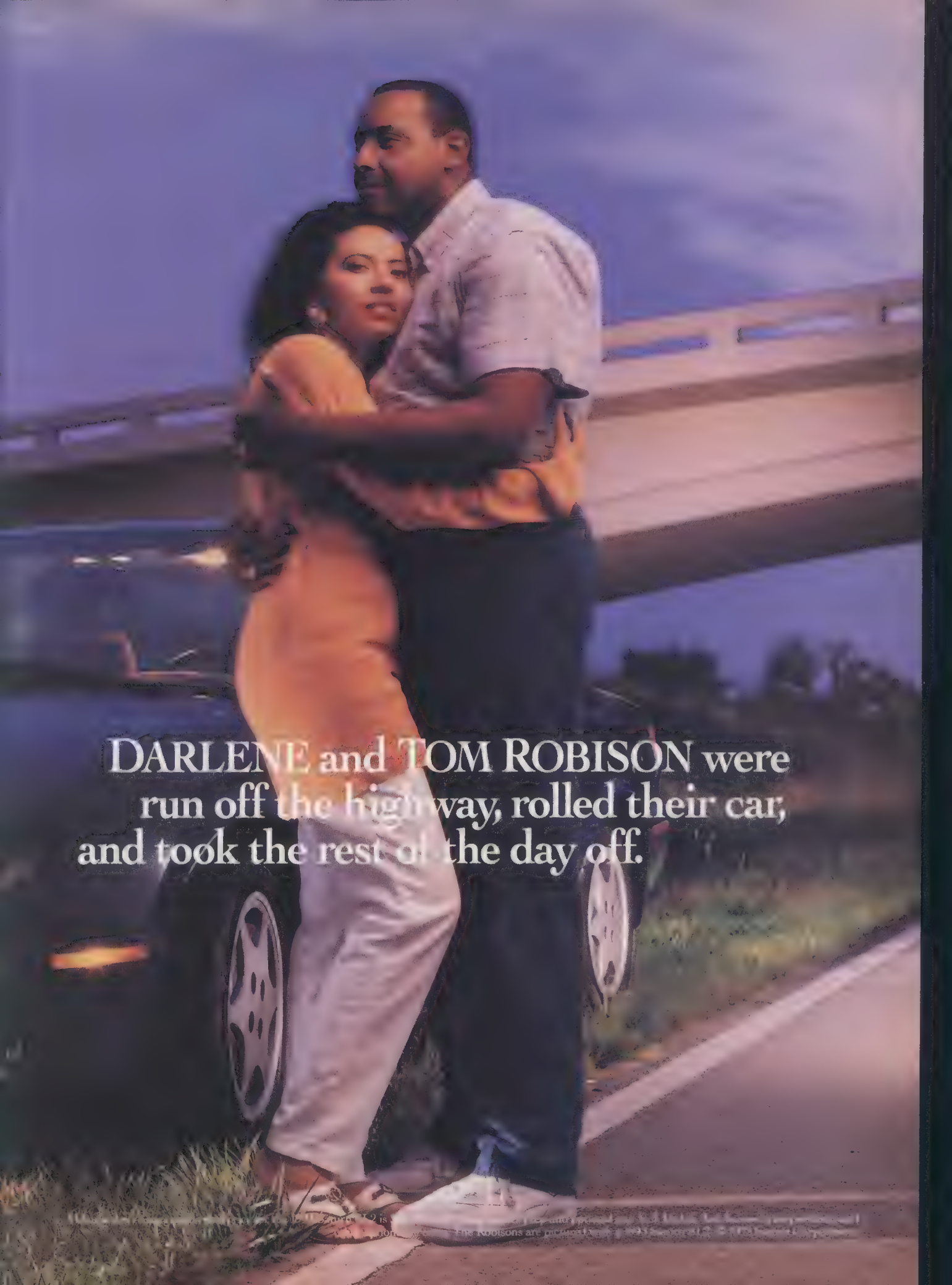


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A photograph of a man and a woman embracing on the side of a highway at dusk. The man, Tom Robison, is wearing a light-colored short-sleeved shirt and dark pants. The woman, Darlene, is wearing a light-colored dress. They are standing next to a dark-colored car. In the background, there is a highway overpass and some trees. The sky is a mix of blue and purple.

DARLENE and TOM ROBISON were  
run off the highway, rolled their car,  
and took the rest of the day off.

The Robisons are pictured here in a promotional photo for the movie "The Robison" which is a fictional story. The Robisons are pictured here in a promotional photo for the movie "The Robison" which is a fictional story.



## FAVORITE THINGS

### Colored With Christmas

*"Then sing to the holly, the Christmas holly, / That hangs over peasant and king."* —Eliza Cook



With preserved strawberries and gardenias, an ivy wreath scents the air; Juniper Farms. Candle shades, Ballard. Top, ivy rubber stamps used to decorate invitations, Personal Stamp Exchange.



Sweetly fragrant, a host of holly-red sachets to give as Christmas favors, Brown Sugar Designs. Mahogany drop-leaf, single-drawer table, Hekman's Charles Dickens Collection; wire tray, Deziné; curtain fabric, Cowtan & Tout's emerald "Leaf Trellis."

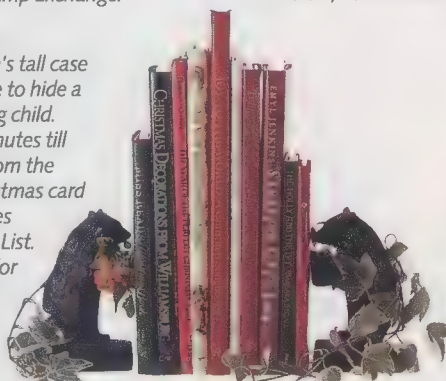
Below, Lola Millinery's black wool hat crowned with velvet ivy.



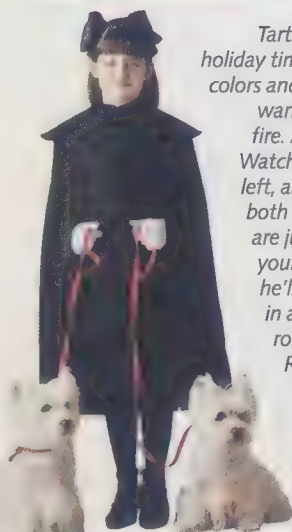
Shelves within Habersham Plantation's tall case clock are just the place to hide a present from a peeping child.

How many minutes till bedtime? An image from the Victoria & Albert Christmas card collection, left, captures the moment; Queen's List.

Books to give for Christmas, right, lined up in cast-iron bookends from the Wooden Soldier.



Tartans tempt at holiday time with bright colors and patterns, warm as a holiday fire. A cape in Black Watch tartan navy, left, and a hair bow, both Pleasant Co., are just right for a young girl, while he'll wrap himself in a Royal Stewart robe, right. Polo/Ralph Lauren. Crested velvet slippers, L.B. Evans; gift tags, Michel & Company.



Settle in on Hickory White's Chippendale settee done up in silk "American Plaid," and take a few moments with a restorative cup of tea in "Holly Ribbons" bone china from Spode.



MICHAEL BOESEWETTER





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## FAVORITE THINGS

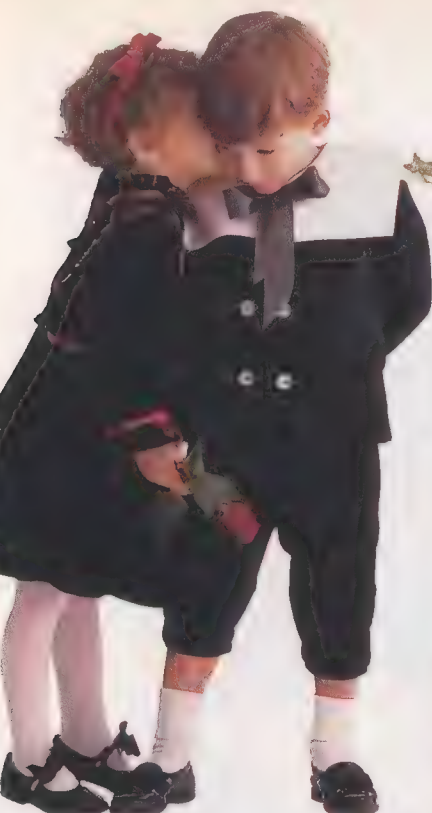
### Entwined With Love

Victoria  
**G**

entle, at home,  
amid/my friends I'll  
be/Like the high leaves/Upon the  
holly tree." —Godey's Lady's Book, 1890

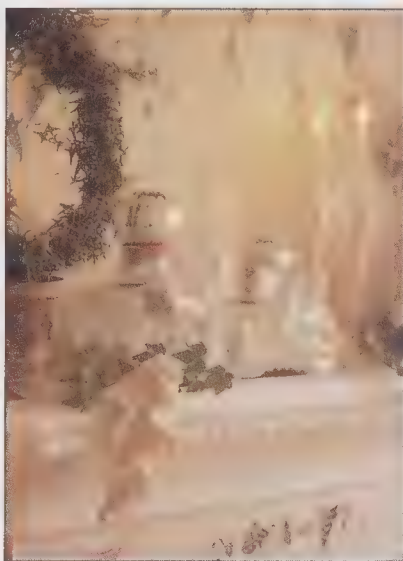


To make wreaths entwined with ivy (drawing left), a new book, "Christmas Decorations From Williamsburg," gives details. Plaid silk beret with a nose-gay of velvet holly on Camille, left, to wear with a 1904-style dress on Anna,



"Miss Piggy hangs two hundred sprigs of mistletoe—and I try to avoid them."

—Kermit the Frog



KIP CORLEY



far left and above, both, Sweet Material Things. Hair bow, Laura Ashley; tights and socks, Christian Dior; black patent shoes, Amiana. Velvet knicker set on young Tom, the Wooden Soldier.

To hang on a guest room door, a ribbon sachet, left, The Loom Company.

Those interested in growing flora for next year might order Linda Fry Kenzle's "Vines for America," part seed catalog, part gardener's manual. Or they could have a trailing vine stenciled on a mantelpiece, like this one; Lou Marek for Mural Mural on the Wall.

Classic harbingers of Christmas, robins frisk about on the Winslow Papers' reproduction card, far left, one of many that might tumble into this bright 47-inch-high, cast-iron mailbox; Antique Hardware Store.



Lavished with ivy and white-coral vine, a wreath above draws on Texas greenery; Galveston Wreath Co. Left, a "Napoleon Ivy" Queen's Ware plate is paired with a "Crown Ruby" dinner plate, both Wedgwood. Mother-of-pearl-handled stainless flatware, Kirk & Matz. Above, "Holly" teapot, Villeroy & Boch.

PHOTOGRAPH OF SACHET, LUCIANA PAMPALONE

Shopping information, page 132.







# It comes as a sofa, a sleep sofa, a loveseat, and a surprise.

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FURNITURE



*Café Bon Homme*

Victoria

R

*Garlanded With Desserts*

*ather than bringing in armloads of pine branches, Chef Greg Goodman and his wife, Susan, trim their small Plymouth, Michigan, café with cream puffs and truffles and a mantle of white-chocolate snow. Everything's edible, from the marzipan crown atop the tree, opposite, to the petit four packages at its feet. Created by two who never pass on dessert, Café Bon Homme is the gourmet's response to visions of sugarplums.*



Café Bon Homme was only a gleam in Greg's eye when, fresh out of culinary school, he embarked on a three-week trip to Europe, bringing along his life savings and one good suit. Though he scrimped during the day, the young American would dine sumptuously every evening at the best restaurants, inconspicuously taking notes. One night, after a particularly extraordinary dessert, he sent the chef a bottle of wine and was invited to join him in back.

Speaking "kitchen French," Greg got his first lesson in the fine points of Continental dessert making. He learned that Europeans take the pastry arts so seriously that chefs routinely spend hours just preparing a garnish like spun sugar

or stylized chocolate curls. Desserts are seldom baked in batches; in the best restaurants, each one is tailored to a diner's preference.

Such was the sophisticated inspiration behind Café Bon Homme's "desserts to order." A white-chocolate mousse with raspberries, above left, is "individually plated" in its own white chocolate cup. "I've made chocolate stockings and sleigh bells for customers—whatever they request," says Greg. At Christmas, and especially on New Year's Eve when a *croquembouche* is served at the stroke of twelve, Café Bon Homme (French for "good man," Greg's last name) presents dessert at its finest hour.



Known as a *croquembouche*, Greg's four-foot-high confectionery tree is made of cream puffs and caramelized sugar, while the smaller one in back is covered with truffles. Typical trim includes the edible pulled sugar roses shown, as well as snowflakes, powdered sugar, and gingerbread men. Raspberry-lemon cheesecake and a chocolate torte are set out for dessert traditionalists.

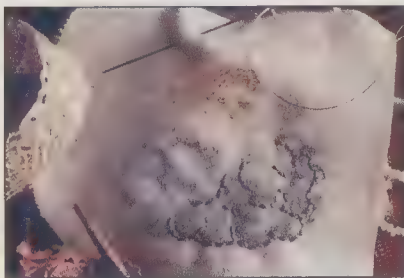




# An Embroiderer's Celestial Touch

Victoria  
**F**

*fashioned of silken threads and old laces, Santas and angels unfold on Stella Alberti's exquisite collages. Labors of love, they are the beginnings of a Christmas quilt already years in the making.*



A quilt she made for a fund-raiser for her child's school got Stella thinking of large-scale pieces; two or three quilts later her imagination settled on Christmas imagery. "Having little exposure to things of Victorian England," says this native of Argentina, "I was immediately drawn to the style and began looking at old postcards and magazines for inspiration." In fact, the image for one of her angels came from a stain-glassed window of a church featured in *Victoria*.

Stella's collages start with a piece of antique fabric from her collection (friends donate vintage dresses and she's always on the lookout for scraps). On this canvas she



paints her characters, then begins to embroider, often ripping out the stitches two or three times until she's happy. A face isn't ready until "its eyes see me. I just feel it." Slowly she builds layer upon layer of embroidery, lace, ribbon, and fabric until the square is delicately detailed, as if by a fairy's hand.

An artist by training, she relies on an instinctive sense of design. "Often I pair a shiny thread with a matte one for contrast." (Her mother brings her hard-to-find silk thread from Argentina.) Santa's beard, right, is three shades of white and looks to be a thousand stitches per inch. The angel's bouquet, left, is an intricate mass of blossoms fashioned from tulle. Even the wreath, above, is decked with tiny red balls and gold lace.

When this quilt is finished, Stella hopes to exhibit her work in a gallery, but in the meantime she delights in the way her characters unfold.





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AT PARTICIPATING STORES

Open here,  
stroke on wrist,  
and step into the  
fragrant world  
of Red Door.

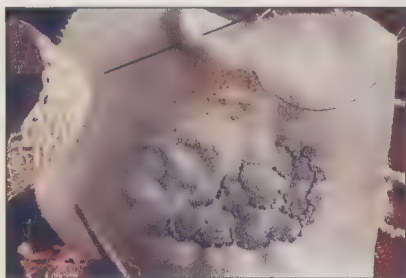




# An Embroiderer's Celestial Touch

Victoria  
**F**

ashioned of silken  
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# ARDEN

ELIZABETH

*Have a  
Red Door Holiday*

Open here,  
stroke on wrist,  
and step into the  
fragrant world  
of Red Door.





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BALL ORNAMENT

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Naturel, 1.7 fl. oz. ....38.50

\*Eau de Toilette Spray Naturel,  
3.3 fl. oz. ....45.00

1.7 fl. oz. ....30.00

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\*Not Shown

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AT PARTICIPATING STORES

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*For Her*





## A Welcoming Christmas

*At Christmastime the front door seems to be constantly in motion, as carolers and friends drop by with holiday greetings. What better way to usher them in than with a hallway decked with fresh and fragrant Christmas decorations, from a miniature tree to a welcoming bowl of potpourri—all lush with roses and old-fashioned spices.*

By Emelie Tolley

Whether it is grand or small, your entryway provides the first opportunity to show holiday visitors how welcome they are. That's why I love to decorate mine with extra care. This year I've taken the warm reds and greens of the traditional holiday and given them an herbal twist with red roses and boxwood. Lots of beautiful ribbons, pinecones, cinnamon sticks, and fragrant pomanders add texture and fragrance.

Much of my inspiration comes from colonial Williamsburg, where holidays were celebrated with such grace, and every room was filled with leaves and flowers gathered from the gardens. One of my favorite Williamsburg customs, and one that's especially good for the front hall—where tabletop and floor space are at a premium—is an over-the-door decoration like the one above. It's so easy to make that you can create a custom piece for



any door in your home. First, cut a semi-circular or triangular piece of plywood to size (you can reuse this base over and over), then staple on boxwood sprigs. Next, using a hot glue gun for light items and wire for heavier ones, attach little nosegays of dried roses, cinnamon sticks, small pomanders tied with gold cord, and pinecones. Finish by adding generous satin bows made with your favorite red and green ribbon.

Another traditional favorite that works well in an entryway is a charming tabletop tree, made of apples or oranges. For a romantic version, such as the one at left, substitute sweetly scented rose balls for the fruit, tucking boxwood, pomanders, and pinecones between them to fill in the spaces. For the base, use an old-fashioned spiked cone or the new metal kind that features little hoops to hold the rose balls.



No matter what other decorating I do, I always place a big bowl of my own special Christmas Potpourri on the hall table, so its spicy fragrance will envelop everyone who comes in. This year I am planning a lovely blend of roses spiced with cinnamon and mini-pomanders—a nice change from the usual piney scents. I always make enough to fill bowls throughout the rest of the house, too, and keep some to give to friends who unexpectedly drop by with holiday greetings. It's one of the sweetest ways I know to say Merry Christmas.



## Christmas Potpourri 1992

4 cups red rosebuds and petals

3 or 4 salal (lemon) leaves

3-4 sprigs tallow berries

1 mini pomander made from a crab or lady's apple

2 cedar rose or other tree cones

1/2 cup oak moss

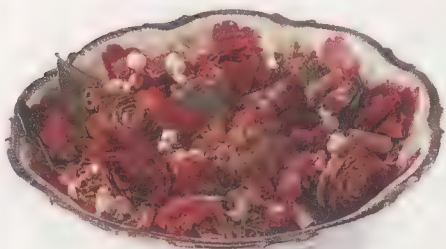
30 drops rose oil

30 drops cinnamon oil

15 drops bergamot oil

1 cup of 1-inch cinnamon pieces

Large dried roses for decoration



Mix the rosebuds, cinnamon pieces, leaves, tallow berries, pomander, and cones together. In a separate bowl, stir the oils into the oak moss. Add the fragrant moss to the rosebud mixture, pack in a tightly sealed container, and then let the potpourri mellow for several weeks in a cool, dark place. Shake occasionally. When you are ready to use the potpourri, pour the mixture into a bowl, making sure the berries, pomander, and cones are on top. Decorate lavishly with dried roses.

NINA RICCI  
PARIS

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Robert Ricci

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The first fragrance from Parfums Nina Ricci: a sweet, delicate floral bouquet.

### FAROUCHE

Warm and stirring, rich and original; like its name, at once "wild" and "shy."

### FLEUR DE FLEURS

A deliciously discreet blend of white flowers to wear both day and night.

### L'AIR DU TEMPS

The romantic, floral classic; the ultimate essence of femininity.

### MADemoiselle RICCI

Refreshing and mysterious, an elegant blend of wild flowers and spice.

### NINA

A delightful harmony of florals touched with citrus and woody notes.

NINA RICCI

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# L'EFFLEUR



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***R**lush velvet, lush berries,  
red ribbons and bows*

*And all my Love*

*I here enclose*

*— G. S.*



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# For Golden Moments

Victoria

I

f any one color captures the splendor of the season, surely it is gold. Here, shimmering accents and scents that gild memories.



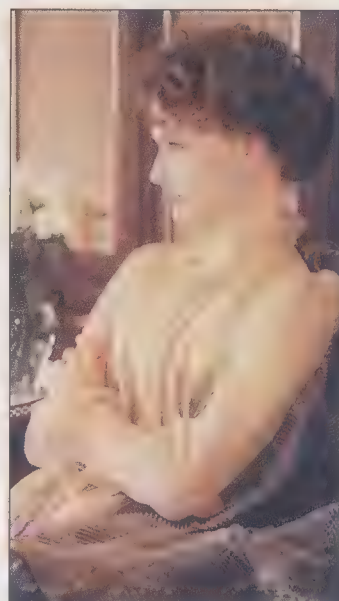
Tasseled in gold, this L'Air du Temps Cristal Lalique atomizer is testimony to the handwork of as many as 20 artisans, from etchers to polishers; by Nina Ricci.

Below: Neatly wrapped in gold, Annick Goutal's perfumed body soap (at left) is made with lettuce extracts so it is deliciously gentle. Next to it, a tufted candle scented with Goutal's L'Eau d'Hadrien. In the tall box, Gold Leaf and Hydrangea perfumed foaming bath powder from The Thymes—a perfect companion to its bow-wrapped moisturizing soap. Gold accessories, Wolfman-Gold & Good.



The color of royalty and happiness alike, gold is eminently flattering, enhancing the warm undertones of many women's skin. To complement them—a gilded palette like Lancôme's new Moments Dorés Holiday Collection, shown above and right: Golden Brown and Gold Cream eye color, Bronzette pencil, Flame lip color, Doré Clair foundation, and Pêche blush. Gold silk metallic blouse, Carmen Marc Valvo; ring and earrings, Metropolitan Museum of Art; silver scarf, Han Feng.

For extra shimmer, Pheromone Fluid Gold moisturizing lotion by Marilyn Miglin leaves skin supple while veiling it in gold. Dusted on the neck and décolleté, gold-flecked Poudre Parfumée by Chloé lends sparkle to holiday evenings.





## BEAUTY & BATH

*May your holidays be filled with "golden hours, each set with sixty diamond minutes," as Horace Mann wrote.*



Encircled in a galaxy of gold stars, pear-scented candles from Claire Burke make a glittering centerpiece. Stars and mirror (also below), Wolfman-Gold & Good.

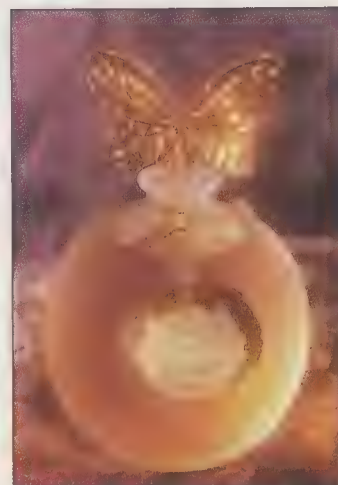
Quietly gilding the familiar, these warm, citrusy scents enhance a woman's allure. Bottles, left to right: Eau de Cologne Imperiale by Guerlain, decorated with the imperial bees of Napoléon; Amarige purse spray by Givenchy; Eau d'Hadrien, Annick Goutal. Miniature rose-etched compact, Lancôme; Dune purse perfume in matte gold flacon, Christian Dior; heart-shaped refillable jewel compact, YSL; tray, Portico.



Designed to linger in memory—Passion Eau de Parfum from Annick Goutal, right, in a gold butterfly-topped boule.

Above: When Rochas, the great French couture house, turned to makeup, it insisted on eye-shadows as smooth as silk, face color as luminous as gold. For years women had to travel to Paris to find them, but now they are available in the United States for the first time, at Galeries Lafayette in New York City. Here, Golden Crystal powder, Deep Plum/Powdered Gold shadow, Golden Grey pencil, Golden Copper lipstick, Golden Brown/Apricot blush. Her fragrance: Jean Patou's "1000," composed of such rare ingredients that only a limited quantity is made each year.

For hair brushed with holiday gold, try J.F. Lazartigue's Gradual Lightening Spray to add a burst of brightness or Color Reflecting Hair Conditioner to simply enhance natural color. New in salons: Matrix's Prizms Translucent Color Gloss, a peroxide-free color lift that adds brilliance for up to four weeks. Fabric, left and above, Manuel Canovas.





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oils? Is it the intoxicating  
fragrance of rich floral  
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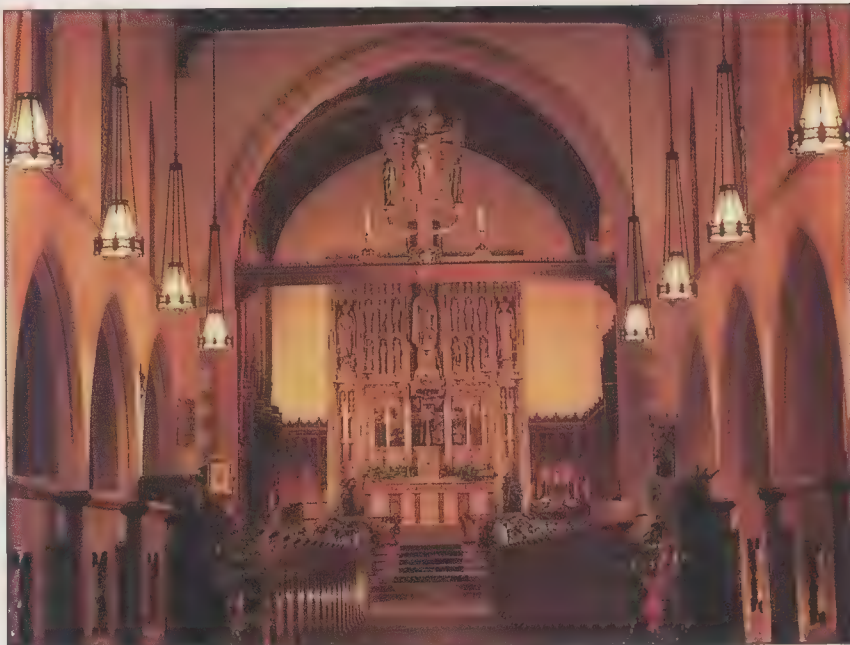
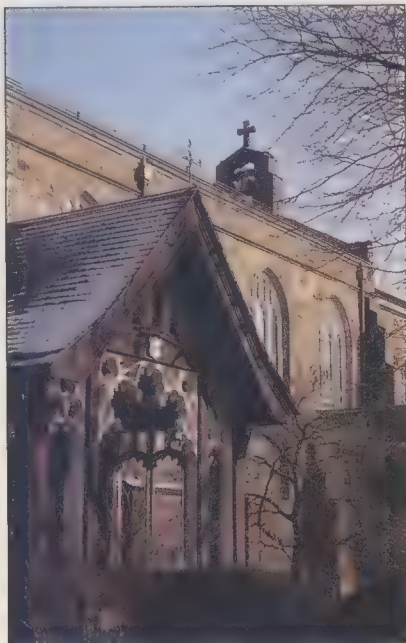
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THERAPY IN A BOTTLE





## The Ashmont Boys Choir Join the Chorus And Rejoice

Victoria

S

By Bo Niles

*ing Alleluia ... O sweetly raise an endless alleluia." For ten Christmases this has been the refrain of the All Saints Ashmont boys choir in Dorchester, Massachusetts. Thirty strong, they come from some of Boston's toughest neighborhoods to study music and to perfect soprano and treble voices that will soon be lost to manhood. This season, shepherded by choirmaster and organist Joseph Payne and conducted by his wife, Phoebe, the boys will perform throughout the Boston area. Christmas is come; join the chorus and rejoice.*



Founded almost one-hundred years ago as a mission serving the outlying areas of South Boston, the All Saints Ashmont Church of Dorchester is one of the foremost examples of ecclesiastical architecture in this country. Its framed nave and chancel, top, and intricately carved choir stalls, above and left, are decorated with ribbioned wreaths for the holidays.

In this venerable setting, the Paynes helped form the Ashmont boys choir. Now, inspired by the way music has broadened the boys' horizons, they have launched a new venture apart from the church—a community outreach program. As its name implies, Ashmont Arts involves all the arts but with the choir at the core.



## MUSIC WE LOVE TO HEAR



As the Ashmont boys choir pours heart, soul, and voice into the music of Christmas, singing "with Angels and Archangels and all the Company of Heaven," one indeed feels transported into the presence of angels—perhaps because their sound, tender and jubilant, is a most evanescent thing. Spanning, as it does, the mere handful of years that define boyhood, a youthful voice inevitably breaks, its soprano descending and deepening into a manly baritone or bass. Occasionally, with considerate and considerable training, this soprano may be persuaded to sustain itself for a time, remaining in miraculous suspension like a molten drop of honey upon a spoon. When this occurs and the voice holds, the tone attained is so pure and clear, it tugs at the heart.

Interwoven with the three lower voices (second soprano and altos I and II) that comprise a full chorus of so-called trebles, such dulcet sopranos are what distinguish the world's finest boys choirs—the Vienna Boys Choir, for example, or the Boys Choir of Harlem in New York.

Four-part harmony evolved to embellish plainchant, the unadorned melodic line sung a cappella to communicate the liturgy in monasteries and, later, the great cathedrals of Europe. Thus, the tradition of boys choirs, to sustain the highest registers, is a long and illustrious one.





## *A Song of Hope, Pure and Exultant*

As the crow flies, it's ten miles from the gracious dwellings of Beacon Hill to the southernmost neighborhoods that lie within Boston's city limits. But it's a distance many residents may never traverse, for between the two are Roxbury, Mattapan, and Dorchester— areas whose streets are haunted by crime. In 1879, however, these sections were simply rural. Still it was a surprise when, on a snowy Sunday, Colonel Oliver White Peabody and his wife, Mary, took a seat in the pew of the modest All Saints Church. It was a visit that would change their lives *and* the future of this church.

Converting to the Episcopal faith, the Peabodys graciously donated much of their enormous fortune to All Saints, endowing a magnificent new building designed by architects Ralph Adams Cram and Bertram Grosvenor Goodhue. The edifice would be emulated by parishes nationwide.

One of Mrs. Peabody's dreams was starting a choir school for boys in the British cathedral tradition. But Father Simon Blinn Blunt, one of her rectors, had a simpler vision: "What I want is thirty singing boys . . . all of whom will sing, together." However, it was the better part of a century before Joseph and Phoebe Payne were offered the opportunity to fulfill—at long last—Father Blunt's wish.

The setting for the High Episcopal service is strict (virtually the entire service is sung), no mean feat for young boys. Joseph Payne himself, born to missionary parents in Mongolia, had trained as a treble in a cathedral choir in England, and knew what could be achieved.

That is, if boys could be found to sing. Upon her arrival in Dorchester ten years ago, Phoebe literally took to the streets in search of a choir. "Our first rehearsal attracted only three boys," she recalls. Now she conducts ten times that number, their backgrounds ranging from African-American and Hispanic to West Indian and Vietnamese. They find the choir mostly by word of mouth: brother inspiring brother, parent



*An accomplished vocalist himself, Joseph Payne, top, leads a young chorister through a difficult passage. Phoebe takes time out from rehearsal to make a last-minute inspection of stance and costume, middle right. No detail goes unattended: Faces are washed, hair is clipped and combed, collars are starched and ironed. Such are the small and crucial particulars that not only instill pride in performance, but also serve a lifetime. Paying rapt attention, a treble, bottom, awaits his cue.*

networking with parent. Indeed, family ties are critical in troubled neighborhoods, where many parents credit the choir with rescuing their sons from the traps of the ghetto.

Members range in age from seven or eight to fourteen, or whenever their voices begin to change. "What we look for," Joseph explains, "is a bright, intelligent boy who is enthusiastic and has an innate affinity for music. If he can read words, he can read music." The littlest choristers, called probationers, learn the elements of music theory: reading notes, basic harmonics, dynamics, rhythm. They attend performances, but only to observe.

"Boys are naturally competitive; when they see older boys perform, they try harder and progress more rapidly."

The repertoire the Paynes share with the boys when they sing outside the church is extra-parochial on purpose, embracing the entire musical spectrum, from Bach to Broadway. A typical program is divided into four parts, opening with a piece by Palestrina perhaps, or an unaccompanied motet of William Byrd. The second quarter features an excerpt from a larger choral work, such as a Mozart mass. Because so many boys are of African heritage, the third segment is usually devoted to

spirituals or gospel hymns; "Amazing Grace" is an especial favorite. Joseph then segues into a few beloved tunes from the theater—"Over the Rainbow" from "The Wizard of Oz" is one. Finally, the boys burst into their personal coda, an impassioned freestyle rap of their own devising.

The tangible result of rehearsals (three to four hour-long sessions a week) and performing is a sense of confidence and self-esteem, attitudes that Phoebe hopes the boys will transfer to their education. To this end, she has become personally involved in guiding many of her charges through the admissions process at some of Boston's most prestigious schools. Her reward: Protégés often return to the choir to support complex choral works with the bass line and to serve as role models for the youngsters. By example, they inspire the boys to look beyond their neighborhoods to the wider world.



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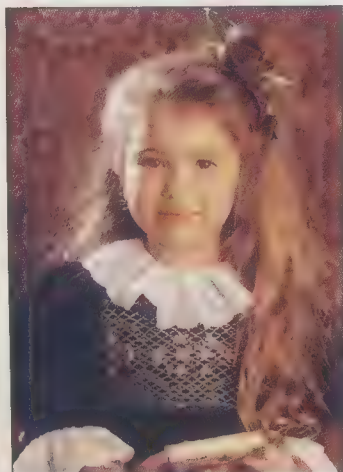
Sandra visits Europe twice a year to obtain fabrics that merit her handiwork. Left: The stitches that secure the antique-lace collar to this black velvet dress are so fine they can only be seen with a magnifying glass. A white satin sash ties in back (below).

Using real pearls, Sandra handbeaded the bodice of the blue velvet "Romeo and Juliet" dress, below right. She views her dresses as heirlooms, part of the long Christmas tradition of velvet dresses for girls.

## Dressed in Velvet, a Christmas Tradition

Victoria  
W

ith the same sumptuous silk velvet and French lace she uses for the ball gowns of royalty, British couturiere Sandra Johnson—newly settled in California—delights in designing heirlooms for American girls.



A silk velvet, eggplant-colored dress, left, is handsmocked with mauve stitching and tiny rosebuds. Formal lace detailing on the collar and cuffs is actually quite comfortable, having been approved by Sandra's twin daughters. "They have a princess-and-the-pea sensitivity," she says.

For full underskirts, Sandra combines a soft silk petticoat with lace-trimmed tulle, which peeks out from beneath the hem, top right. Covered buttons in back fasten each dress.







In her later years,  
with the chores to herself,  
Mona Sheerin would swear  
that her house  
had become a mansion  
and the yard  
had gained an acre.  
But, somehow, things got done.  
When she returned  
from shopping,  
the lawn would be mowed.  
In autumn,  
she'd find the leaves had  
been mysteriously raked.  
In fact, it wasn't until  
the first snowfall,  
when she heard a shovel  
scraping clean the driveway,  
that she figured it out.  
So, on Christmas morning  
she sent a box  
of warm cookies with a  
special gift to Bobby Kelly,  
her next door neighbor,  
as a token  
of her  
gratitude.



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Following is a partial listing of fine stores that carry Reed & Barton sterling flatware.

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**Alaska:** Design/Craft Ltd., Tom Sawyer's  
**Arizona:** Dillard's, Grunewald & Adams  
**Arkansas:** Dillard's, Fifth Season, Regency House  
**California:** David M. Brian, Chalmers, Char Crew's, Corrick's, Cresalia's, Dell Williams, Geary's, Gottschalk's, Grebitus & Son, Harris Co., Heritage House, Jessops, Macy's, May Company, Melamed & Co., J. Nesbit, Olcott's, David Orgell, Robinson's, Shreve & Co., Silver Shop, Waterford Wedgwood Stores, William Glen  
**Colorado:** Wm. Crow, Joslin's, International Villa, Table of Contents, May D&F  
**Connecticut:** Brinsmaid's, Cardella's, G. Fox, Hoagland's, Lux, Bond & Green, Waterford Wedgwood Stores  
**Delaware:** Chappel Jrs, The Enchanted Owl, Everything but the Kitchen Sink  
**Florida:** Alvin Magnon, Belk's, Carroll's, Dillard's, Silver Queen, Underwood Jrs  
**Georgia:** Belk's, Beverly Bremer's, Levy Jrs, Macy's, Maier & Berkele, Richs, Waterford Wedgwood Stores  
**Hawaii:** Liberty House, Waterford Wedgwood Stores  
**Idaho:** Angleton, Bon Marché  
**Illinois:** C.D. Peacock, Char Crews, Marshall Field, Potter & Anderson, Waterford Wedgwood, Westerling  
**Indiana:** Ayres, House of Silver, Jacobson's  
**Iowa:** Crown's, Schneff's, Smulekoff's, Thorpe's  
**Kansas:** Dillard's, The Jones Store  
**Kentucky:** Lafayette Galleries, Point House  
**Louisiana:** Adler's, Clarke's, Judy Martin  
**Maryland:** Albert S. Smyth, Creative Specialties  
**Massachusetts:** De Scenza, Filene's, Jordan Marsh, Daniel Low, J. T. Place, Sharfman's, Shreve Crump & Low, Waterford Wedgwood Stores  
**Michigan:** Heslop's, Hudson's, Jacobson's  
**Minnesota:** Anderson Shop, Dayton's, J.B. Hudson's  
**Mississippi:** Carter's, Farnsworth's  
**Missouri:** Ambiance, Buchroeder's, Byron Cade, Dillard's, Famous Barr, Kaiser's, Waterford Wedgwood Stores  
**Montana:** Sharp Expressions, Spencers of Montana  
**Nebraska:** Borsheim's  
**New Hampshire:** Lemay Bros., Ward Amidon  
**New Jersey:** Fortunoff's, Hamilton's, LaVake's, Maegreen, Nat Schwartz, Windsor Gift Shop  
**New Mexico:** Glen Cutter  
**New York:** Berger Gifts, Michael C. Fina, B. Forman, Fortunoff's, Jean's, Lindsey's, Marel Silver, Macy's, Pitt Petri, Place Settings, Prestige Gifts, Roadside China, Talner Jrs, Waterford Wedgwood Stores  
**North Carolina:** Belk's, Dillard's, Schiffman's  
**North Dakota:** Daytons, Royal Jewelers  
**Ohio:** Al's Pottery China & Silver, Herschede Jrs, Higbee's, Lazarus, May Company, Sterling & Collectables, Victoria Shoppe, Waterford Wedgwood Stores  
**Oklahoma:** B. C. Clark's, Dillard's, Miss Jackson's, The Lampost Silver Co., One Silver Place  
**Oregon:** Bon Marché, Cook's China & Crystal, Lawrence's, Meier & Frank, Zell Bros.  
**Pennsylvania:** J. E. Caldwell, Hess's, Home's, Sacks, Strawbridge & Clothier, John Wanamaker  
**Rhode Island:** Ross Simon's  
**South Carolina:** Belk's, St. Andrew's, Sylvan's  
**South Dakota:** Daytons  
**Tennessee:** Belk's, Hess's, Fischer-Evans, Kimball's, Andrew Morton, Rone Regency  
**Texas:** Anderson Bros., Benold's, Busch Jrs, The Carlton House, Copper Lamp Antiques, Dillard's, Haltom's, House of 1776, Kaplan's Ben Hur, Macy's, Marshall Field, Scrivener's, The Silver Vault, Sterling Jtry & Dist.  
**Utah:** Felt Buchorn, ZCMI  
**Vermont:** F. J. Preston  
**Virginia:** Fink's, Hecht's, Keller & George, Leggett's, Midas, Michael Round, Schwarzschild Jewelers  
**Washington:** Bon Marché, Burton Jrs, China, Silver & Crystal  
**Washington, D. C.:** Galt Bros., Lynn Jrs, Hecht's, Woodward & Lothrop  
**West Virginia:** Leggett's, Stone & Thomas  
**Wisconsin:** Bake's, Daytons, Douglas China, George Watts, Marshall Field, Westerling

## Sterling Silver

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## CRAFTS & COLLECTIBLES

### The Nutcracker's

Victoria

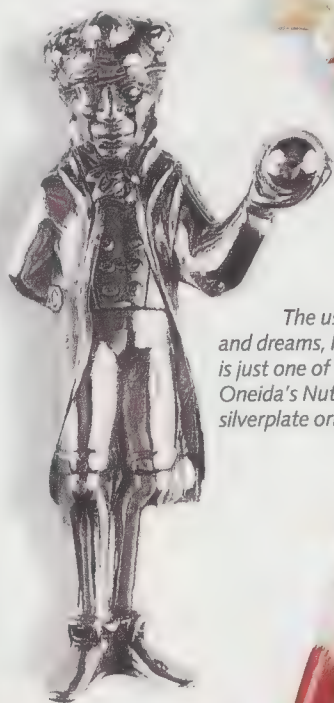
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et to a Tchaikovsky score, "The Nutcracker" debuted in December 1892. This month, as ballet companies celebrate with special performances, we've gathered a host of commemoratives.

Glistening in a window or on a tree, this three-inch Nutcracker is an heirloom to treasure; in silverplate and 24-karat gold from Reed & Barton.

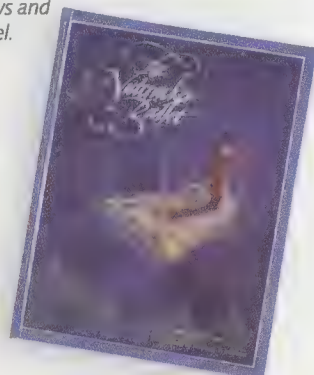


When set aloft on a glittering bough, Midwest Importers' handpainted prince recalls the gallantry of the *pas de deux*.



The usher of magic and dreams, Herr Drosselmeyer is just one of the five figures in Oneida's Nutcracker series of silverplate ornaments.

Prima ballerina Melissa Hayden retells the story of Clara and the Nutcracker Prince in this exquisite picture book illustrated by Stephen T. Johnson; Andrews and McMeel.



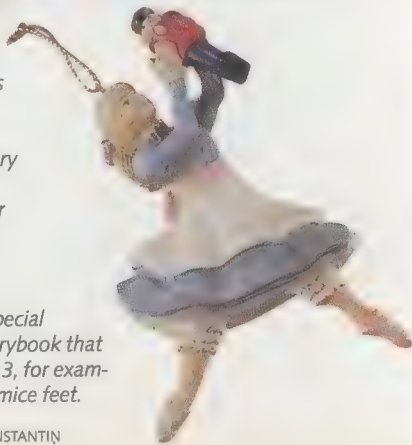
Made in Germany from the finest woods, this working nutcracker is a centennial design from Old World Christmas.



From the same collection as the handpainted prince above, a jubilant Clara marvels at her best gift; Midwest Importers.



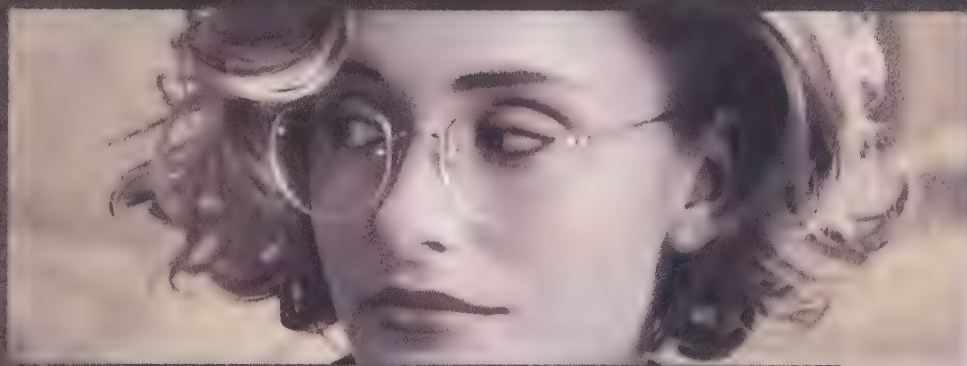
Graceful as the Sugar Plum Fairy herself, Lenox's tribute, left, is delicately handcrafted from translucent ivory china and adorned with a gold tassel for hanging on the tree.



To help children absorb the magic of Tchaikovsky's score, EMI Classics has issued a special London Philharmonic CD accompanied by a storybook that includes listening notes. They explain on track 13, for example, that *piccolos* mimic the sound of scurrying mice feet.



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# We've Added a New "Twist"...

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COLLECTION

1992

*Oliver Twist* is undoubtedly one of Charles Dickens most beloved and well-known novels. This year, Department 56 brings you a new "Twist" to Oliver's adventures, with the introduction of "Fagin's Hideaway," "Brownlow House," "Maylie Cottage," and a charming three-piece character accessory set. Handcrafted of finely detailed, handpainted porcelain, these buildings are a fine beginning for new collectors or a classic addition to your Dickens' Village® Series.

Introduced in 1984, the Dickens' Village Series, is one of the distinctive Villages In The Heritage Village Collection.™ Other series include the New England Village®, Alpine Village®, Christmas in the City®, Little Town of Bethlehem®, and the North Pole Series. Each lighted building includes a UL approved switched cord and bulb to provide the warm glow from the open windows and doors.

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Now is your chance to "catch" Fagin, The Artful Dodger, and Little Oliver, before they steal your heart away.



Department 56



## OUR PRIVATE COLLECTION



Victoria  
**D**

*To Deck Your Walls, Little “Quilts” of Good Cheer*

*Drawing on the intricacy of Baltimore album quilts, artist Judy Severson rings her embossed paper designs with holly and berries and baskets of good cheer. Christmas additions to Our Private Collection, these seventeen-and-a-half-inch-square “quilts,” each made on an antique press, can be framed to festoon entries, mantels, or bedrooms. Consider them a new version of the holiday wreath and use them singly or as a pair to bring the perennial warmth of Christmas to a special corner of your house.*

Readers who remember Judy from the Spring 1988 issue know that symbolism abounds in her work. For example, the “Rose and Holly” quilt, opposite and above left, is sprinkled with bouquets for peace, a lyre to signify joyful music, and a heart for love. “Baltimore Baskets,” above right and right, depicts four woven baskets—each different, like charms on a bracelet. Overflowing with Christmas flowers, they cluster around a “star of wonder.”

Encircling each nine-square block is an embossed holly garland, delicately patterned to resemble Victorian whitework. The design recalls a bit of old American quilting lore: An unbroken border brings happiness to the home. Easel, Bombay Co.; console, Smith & Watson; wallpaper, F. Schumacher.





OUR PRIVATE COLLECTION







## The Very Nearness of You

Victoria

**E**

specially at Christmas, we hold those we love near to our hearts, reveling in the intimacy of scent. Here, very special fragrances for men and women to make the most of moments under the mistletoe.

For her, Molinard de Molinard, shown far right in a replica of a 1920's Lalique bottle, is a wonderfully delicate blend of rose and jasmine that weaves its spell whenever someone comes tantalizingly close.

Newly introduced is Donna Karan's New York perfume, a subtle pairing of exotic floral and sandal-



wood notes certain to please the man in her life.

For him, Safari for Men by Ralph Lauren is warmly aromatic and herbaceous—designed for the romantic at heart.

Others to consider: the understated sophistication of Monsieur de Givenchy, coolly laced with spice-touched citrus; and Feeling Man by Jil Sander, a strongly masculine mix of woody and tobacco notes.

Her makeup, above and left: Feuille D'Or and Taffetas Rose in Couture Eye Colour, Precision Eye Definer in Bronze; Lip Rouge in Matte Scarlet, and Contour Colour in Rose Cameo, all Chanel. Blouse and jacket, Arabella Pollen for Showroom Seven; suit, Polo/Ralph Lauren. Rings, Metropolitan Museum of Art.





Spring  
1993

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*"I need no soft lights to enchant me,  
If you'll only grant me  
The right, to hold you ever so tight,  
And to feel in the night,  
The nearness of you."*

—from "The Nearness of You"  
by Hoagy Carmichael and  
Ned Washington



As tender as a Christmas embrace—Miss Dior by Christian Dior is a classically elegant blend of gardenia, rose, and jasmine. Introduced in 1947, it is shown at left in its original Amphore de Parfum.

With an eloquence that transcends words, Spellbound compellingly conveys her love; a modern oriental from Estée Lauder.

For him, Sienna Aftershave Balm by Crabtree & Evelyn, made with aloe vera gel,

conditions skin while diffusing a woody, masculine scent. Another subtle way to use fragrance: Shower Gel from Tiffany for Men—a sterling blend of citrus and spice.

Her makeup: powder eyeshadow in Or; eye pencil in Noir Velours; Star Blush fluid treatment in Rose; Les Météorites lipstick in Pomme d'Or; Divinaura Beauty Enhancer With Gold; all, Guerlain. Blouse, Romeo Gigli; suit, Gian Marco Venturi; tie, Tino Cosma.



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# Victoria

## *Dearer Than Memory*

*Each new Christmas season we stretch out our arms to gather the happiness that "rings out in us like a peal of bells." Such joy is "dearer than memory, brighter than expectation," Elizabeth Bowen once wrote. Join with us in keeping Christmas well.*









## TOURING

*In Covington, Kentucky*

# *A Year Round Gift to the Community*

*At the antebellum Minerva Mansion, Christmas comes with a golden flourish. Visitors tour rooms where gaslight flickers, casting a soft glow on tall ceilings and sweeping draperies, elaborately carved Rococo Revival furniture, and twinkling glass prisms that cascade from brass candle holders. There's more to celebrate, too, than simply the season—the rescue and preservation of the house itself, by Dean Howe and Robert Moldovan, is a year-round gift to the community.*



*Cherry glass, not as a hollyberry, crowns the tieback for the parlor curtains, left, with a bright red bow added for the season. Elaborate mahogany furniture made by John Henry Belter and Joseph Moxs, below, form a parlor suite that might have been ordered for a house like this, built by a Kentucky nabob in the 1850's. Now the sinuous curves and elaborate carvings seem as festive as a Christmas garland.*









## Regilding the Grandeur

"From the time I was a child and came to Covington to buy my school supplies, I've been fascinated by this house," says Dean Howe, who led efforts to save the Mimosa Mansion. Forty years ago it stood forlorn, its windows shuttered, after the death of the last of the family who had inhabited the house since the 1860's. The neighborhood was bedraggled, too, though both house and neighborhood began to revive in the 1970's, when Dean was able to buy the Italianate mansion and begin its restoration.

"No one had ever tried to improve the house," he says, "which meant that much of the original work survived, from the painting and stenciling that dated to 1900, to the marble fireplaces and the gas lighting system." Dean was faced with 22 rooms to bring back to perfection and fill with appropriate furniture, guided by period photographs showing the house in its glory years.

Years of work ("Luckily, I have natural mechanical ability"), donations from interested enthusiasts, and the establishment of the mansion as a nonprofit corporation have regilded the grandeur. Now Dean and his partner, Robert Moldowan, acting as curators, welcome visitors year-round. Everyone's favorite time to tour is at Christmas, when balsams and pines are decorated to show the history of the Christmas tree "from candlelight to bubble lights," and the house shines with Christmas cheer.

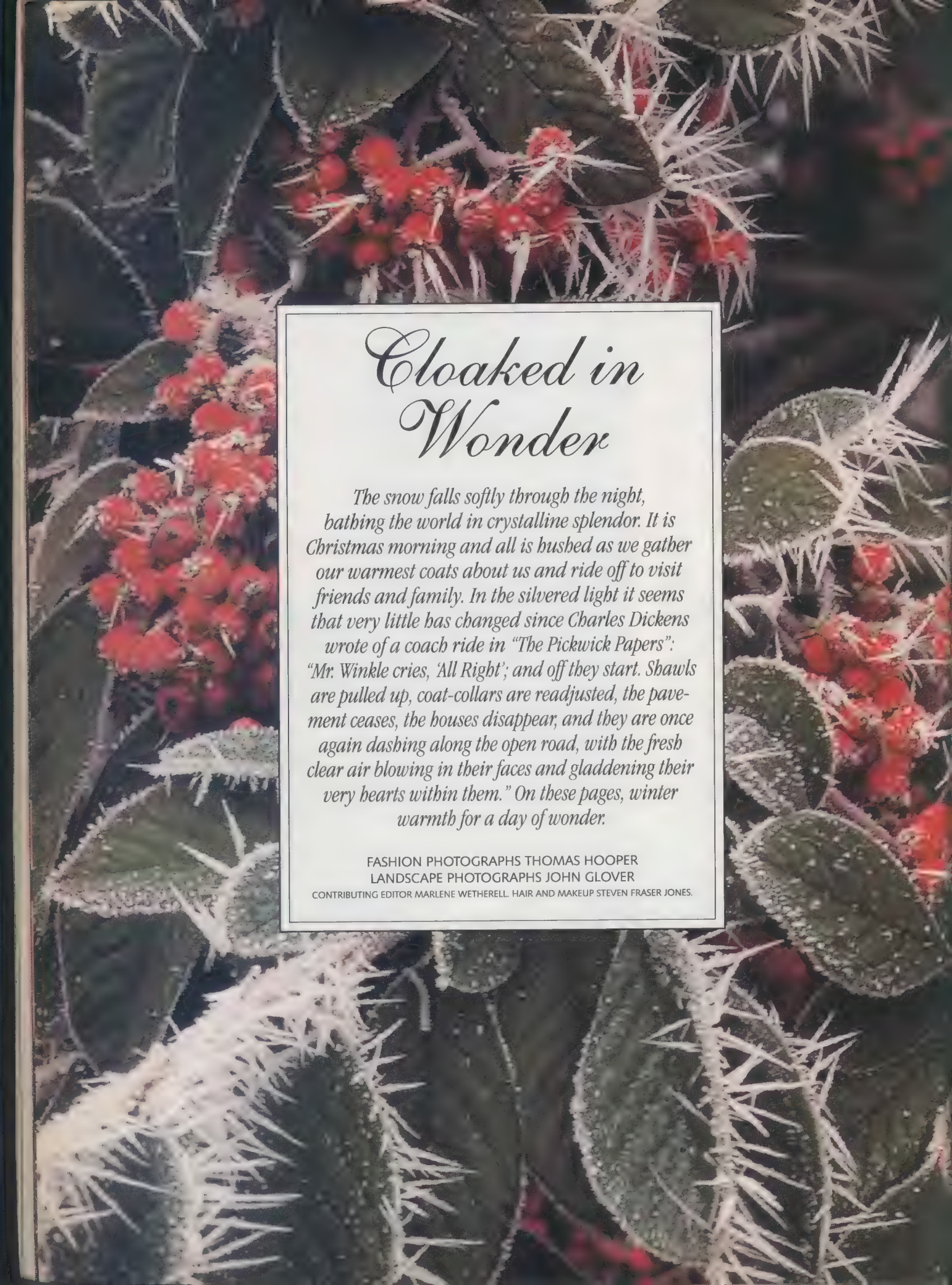


*The girandole, opposite, and the golden light fixture in the reception hall, right, were both made by Cornelius and Co. in Philadelphia in the 1850's; their gilding sets Christmas aglow. Old gas lamps and carbon filament light bulbs ensure an authentic soft light in the house.*

*For additional information, see page 132.*







# Cloaked in Wonder

*The snow falls softly through the night, bathing the world in crystalline splendor. It is Christmas morning and all is hushed as we gather our warmest coats about us and ride off to visit friends and family. In the silvered light it seems that very little has changed since Charles Dickens wrote of a coach ride in "The Pickwick Papers": "Mr. Winkle cries, 'All Right'; and off they start. Shawls are pulled up, coat-collars are readjusted, the pavement ceases, the houses disappear, and they are once again dashing along the open road, with the fresh clear air blowing in their faces and gladdening their very hearts within them." On these pages, winter warmth for a day of wonder.*

FASHION PHOTOGRAPHS THOMAS HOOPER  
LANDSCAPE PHOTOGRAPHS JOHN GLOVER

CONTRIBUTING EDITOR MARLENE WETHERELL. HAIR AND MAKEUP STEVEN FRASER JONES.



*"All freezes again—  
among the pines, winds  
whispering/ a prayer."*—Riei

*A swirl of regal red amid  
a frosted landscape, this elegantly  
fitted coat with silver buttons is  
from Morgane Le Fay, as is the gray  
wool jumper dress. Blouse, Lee  
Anderson; faux Persian lamb beret,  
Deborah Harper; antique pendant,  
Lois Nulman Studio; olive suede  
gloves, Carolina Amato; stockings,  
Hue; faux Persian lamb boot,  
Robert Clergerie.*





*"King Winter's in the  
wood! Lead him go  
Crowned with a coronet  
Of crystal snow."*

—Eileen Mathias, "In the Wood"

*Mirroring nature's regal  
mood, a Black Watch plaid coat  
from Carolina Herrera, felt hat,  
Lois Millinery; antique burgundy  
silk scarf and needlepoint bag, Jada  
Hoffman-Jana Starr; antique fur  
laine plu, Lois Nathan Studio*







*"Our hearts they hold all  
Christmas dear, And earth seems  
sweet and heaven seems near."*

*-Marjorie L.C. Pickthall, "A Child's Song of Christmas."*

*Warm as a hug, a caped coat of green  
velvet from the Wooden Soldier; plaid taffeta  
apron, Bonpoint; velvet hat, John & Wendy;  
antique pin, Lois Naiman Studio.*







*"Out of the bosom of the air,/ Out of the  
cloudfolds of her garment shaken,/ ... Over  
the harvest-fields forsaken,/ Silent, and soft,  
and slow/ Descends the snow."*

—Henry Wadsworth Longfellow, "Snow"

*The day unfolds with wonder at every turn, as snow bathes the  
land and we savor the blessings of family and friends. Her hooded coat,  
Christian Francis Roth; black suede shoes, Robert Clergerie; antique bag,  
Jean Hoffman-Jana Starr. His cashmere overcoat, Alfred Dunhill of  
London; shoes, Edward Green. Shopping information, page 132.*





# Our Family Tree

In the cold of a winter night we gather to transform an ordinary fir tree, to crown it with a gold star and beyond its branches, as did our parents and grandparents before us. Who remembers which relative brought home a handblown glass sailboat or a pine straw with a tinsel tail, tucked in a pocket? Though the details have blurred, what remains are the certainty that tradition provides, the warmth of family and a galaxy of lights to guide the way to a brilliant new year.

PHOTOGRAPHS: STAIR OCHINGA







added to the two existing and used, applying just the right sort of pressure that opens up the mind, perhaps even opens up the heart. The result is a new way of seeing things, a new way of thinking, a new way of feeling. It is a new way of being.

Soups or bowls. Laisché designers also featured ornaments handcrafted by specialists from their own studio—prized by collectors for the beautiful way they reflect light. All are set off with an abundance of ribbon and no-guts-of-ahorn roses from Q&A Floral Design. Bowls and glass ornaments, Christmas Post, New combs, J.P.T. Intérieur. Star, Jean Per. Jackets and neckties on doors. Enfant Pâques.  
F. Schumacher. Hats of G. & A. French head and heels. Baskets? S. Carrol. Stars





## Angels Come to Call

The heavenly faces that greet callers on the tray, opposite, are the design of William Comyns, a 19th-century silversmith who drew his inspiration from both a Joshua Reynolds painting and the visages of his own daughters. Antique dealer Derrine Burgee, long an admirer of Comyns's work, has reproduced several of his accessories for Victorian readers, including this latest offering, a silverplated calling card tray (see page 124 to order). The five cherubim in relief are surrounded by swirls of clouds and a floral garland, all on a six-inch-wide tray that's as beautiful on an entry hall table as on a dressing table, desk, or even a dining room sideboard.

*Vintage cards, Ray Rieser; hat, Deborah Rhodes Collection.*

## Collector's Choices

Appearing as dolls, vintage Dresden angels, left, named for their city of origin, were created from silver and gold embossed cardboard. German artisans handpainted their remarkably realistic faces and wings. Not entirely two-dimensional, the angels' skirts are adorned with little scraps of intricately folded paper resembling lace. They can be gently bent so that the skirts appear to flare—showing off their starchy decorations and allowing the angels to actually stand up.

## Lavishly Wrapped

With ruffled fabric, Christmas boxes, right and previous page, become gifts in themselves—magnificent ornamental containers for hats, gloves, and shoes. To make just one, gather assorted boxes (ours are from Sweet Material Things). Using fabrics in rich plaids, florals, and patterns, glue each to its new box. Finish with braids and trims. At right, gold-edge "Mumuse" fabric from Krueck is topped by a freeze-dried peony and ribbons from Hiram.







## Refreshment For Revelers

After the last bit of tinsel is hung, tree-trimmers can sip a glass of Champagne Royale Punch, left. The recipe is simple.

Mix 4 bottles of champagne, 1 cup raspberry liqueur, and 1/2 cup orange liqueur. In it float an ice ring (freeze 1 quart of cranberry juice and cranberries in a ring mold); accent with berries and mint. "Leah" bowl, Galway Irish Crystal; silver, Tudor Rose.

Recipe Roscoe Beisill.

Shopping information, page 132.  
To order the silverplated calling card tray, see page 124.







*With Unexpected Ingredients*

## *The Exuberance of the Season*

*In designer Raymond Waites's sumptuous world, dried blossoms substitute for holly, tiny butterflies flutter on ribbons, and child-size trees twinkle on tabletops. Enhanced by family jewelry and polished bric-a-brac ("I bring out everything that sparkles"), rooms are bathed in candlelight to make a brilliant season even brighter.*



Because "they give rooms a floaty feeling," butterflies play an angelic role in Raymond's decorating. Paper-butterfly cutouts above, are attached to ribbon streamers with very thin wires that let them flutter in the breeze.

Opposite: Tiny satin pillows, borrowed from household sofas, make a festive display in an angel-topped basket. Here they are decorated with ribbons and pins that Raymond scavenged from his wife Nancy's jewelry box.

For the holidays, Raymond always scatters extra mirrors around, glamorizing thrift-store finds with gold paint and blossoming swags, so "everywhere you turn, there are trees and flowers." Of the mirror at right he says, "My guests sometimes reach out to touch the reflections."







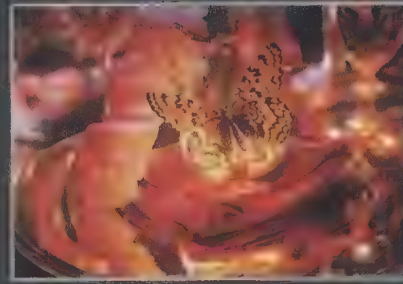
*Friends give the Waiteses tree ornaments as gifts "for the fun of seeing where they'll surface"—perhaps on candlesticks, opposite.*

*Above right: Raymond discovered Nancy's humblebee pins forgotten in a drawer. Hours later, they turned up busily exploring an antichoke toptory of select florists' leaves, orange pine, and iridescent ribbon.*

*Wrapping trees like presents, Raymond ties on gold bells, above, and dried fruit and dried flowers.*

*Family photos are gathered from all corners of the house to make displays, left. This one also shows Raymond's penchant for mixing metals "like these": copper frames paired with silver accessories and a gold-leafed egg.*

*Photocopied from botanical books, butterflies, left, are cut out with unique scissors and added to hydrangea garlands, above right, and place settings, right. Each one unique, they are Raymond's gifts to his guests—a ringed scarcent of an inspired host's Christmas flights of fancy.*









*From the Actors Theatre of Louisville*  
***A Glorious Christmas***  
***For One and All***

*Each December the Actors Theatre of Louisville, renowned for such plays as "The Gin Game" and "Agnes of God," turns heart and soul to "A Christmas Carol." Some members of the company have heard Bob Cratchit, below, wish everyone "a glorious Christmas" for fourteen years running. Local schoolchildren who once starred as Tiny Tim now sit in the audience with their wives. If anything is a tradition in this Victorian city, it is remembering the lessons of Scrooge and the splendor of a Dickensian Christmas.*

**T**he wonderful thing about Dickens as a writer is that he was so essentially theatrical," says Jon Jory, producing director of the theater and coadapter of "A Christmas Carol." "Dickens wrote twelve plays that were never well known and continually staged theater for his own enjoyment. It's remarkably easy to adapt his books to the stage."

In addition to borrowing dialogue directly from the novel, Jon and cowriter Marcia Dixey wanted to preserve Dickens's pithy comments. So they recast the story as an entertainment held in the author's living room. Dickens himself serves as narrator, introducing Scrooge as no one could: He was "solitary as an oyster. He carried his own low temperature always about him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas."

"One is always nervous when redoing Dickens," says Jon, "but we get away with it"—partly because everything's faithful, from the dialogue to the well-researched costumes and food carefully copied from Victorian recipes.

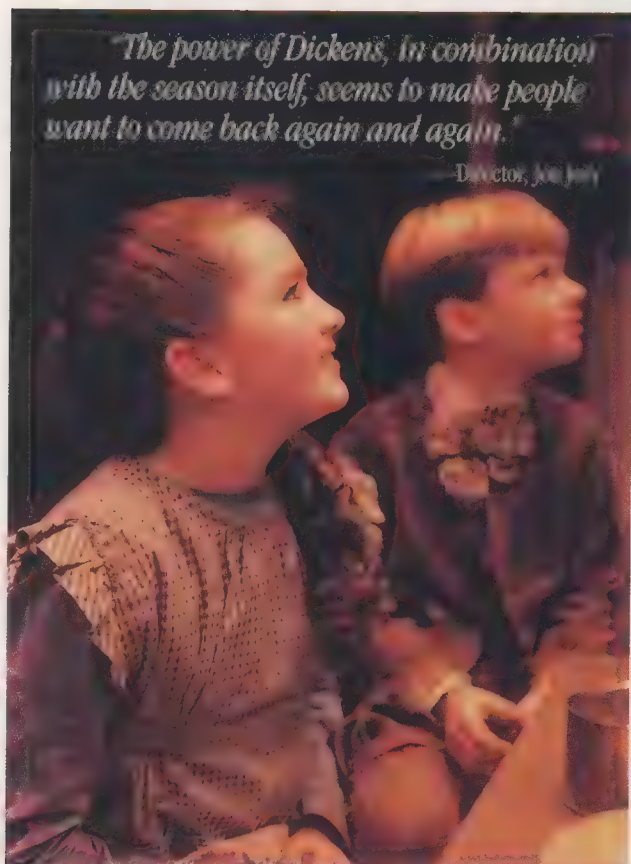


PHOTOGRAPHS TOSHI OTSUKI





"I see a vacant seat in the poor chimney-corner, and a crutch without an owner, carefully preserved. If these shadows remain unaltered by the future, the child will die," the Ghost of Christmas Present tells Scrooge as they look upon Tiny Tim (opposite) and his family's Christmas dinner. Only a few scenes earlier Scrooge had declared, "I don't make merry myself at Christmas and I can't afford to make idle people merry," but now he bewails Tiny Tim's fate. He cries "Oh no, kind Spirit! Say he will be spared!" Of course, it is Scrooge, awakened from his night wanderings, who will spare Tiny Tim and bring comfort to his family. This is the last time they will greet Christmas with dresses "faded but brave in ribbons," and a house "dressed in meager scraps of holly and of branches left upon the street by richer sleds and wagons."





*A Gracious Toast  
To Uncle Scrooge*







"He said that Christmas was a humbug, as I live!" Scrooge's nephew Fred, opposite, relates to his guests "in a gleaming room, pungent with the smell of punch." In contrast to the rough cottons and wools worn by the Cratchits, the party is attired in fine westcots and dresses of taffeta and lace. "Only the real fabrics have the right rustle to them," says costumer Hollis Jenkins-Evans. The guests plays blindman's buff and yes and no and make endless jokes at the expense of the man who has "gold enough in his mattress to feed London for a week." In the end they decide to raise a glass to the health of Uncle Scrooge. Watching with the Ghost of Christmas Present at his side, Ebenezer, his heart thawing with every passing minute, tries to toast them in return but is whisked on to his next adventure.

## *Dressing the Part*

The actress who plays Mrs. Fred, the wife of Scrooge's nephew (opposite and right), is sometimes tall, sometimes short. Nonetheless, the Actors Theatre costume department is ready with needle and thread to adapt last year's hem and waistlines to this year's actress.

"We have ninety costumes for 'A Christmas Carol' that we keep in separate stock," explains costume manager Hollis Jenkins-Evans. Five years ago she and the late Lewis D. Rampino designed the current wardrobe to last. "We bought extra fabric, left extra-wide seam allowances, and designed skirts with separate bodices so we could remake just half of a dress if we needed to. It's easier to let out a tuck than to move a ruffle, so we planned frills accordingly."

Because period illustrations were combed, tailcoats and cravats, lace berthas and skirt silhouettes are exact. So are the coats and hats of street sellers of holly and wreaths; even they had to have the right working person's look. But some costumes could not be drawn from fact. The Ghost of Christmas Past, for example, was described by Dickens as completely surrounded by fruit and light. In the Louisville



performance, the abundance he is meant to convey is conjured up by an illuminated leafy red-and-green robe and a staff that lights up.

"Unless we do Shakespeare, 'A Christmas Carol' is our biggest production of the year," says Hollis. To make sure the Cratchits' coats aren't torn or Mrs. Fred's taffeta skirt isn't showing wear at the hem, a staff of eight (including two stitchers, a cutter/drafter, and a wig-maker) is at the ready. "With all the altering—and the costumes we lose to wear—we're always busy," says Hollis.





*"What's today  
my fine fellow?"  
Scrooge calls out  
when the last  
ghost departs.  
"Today! Why  
Christmas Day!"*

**R**ealizing there is time to keep Christmas well, Scrooge bids a passerby, left, to buy the prize turkey from the poulterer's and deliver it to Tiny Tim's family. The reformed miser then visits his nephew, Fred, raising a glass with the merriest. He goes on to become a second father to Tiny Tim and "as good a friend, as good a master, and as good a man, as the good old city knew."

When the curtain falls, the audience, with Tiny Tim's parting line, "God Bless Us, every one!" files out onto Louisville's Victorian Main Street, where the whole city seems intent on making the most of Scrooge's lessons. On November 27, the opening day of "A Christmas Carol," Louisville hosts "Dickens on Main," an all-day celebration with old-fashioned sweets to buy, and crafts, theater, and goodwill aplenty. Since those who attend "A Christmas Carol" often come in costume (a custom encouraged by the sale of discount tickets to the traditionally attired), the event has the air of a street scene from Victorian England. Carols are heard, hot chocolate is served, and every now and then a voice cries out, "a glorious Christmas to one and all!"



*"And it was always said of him, that he  
knew how to keep Christmas well, if any  
man alive possessed the knowledge."*



*For additional information, see page 132.*



## Dorothy Timberlake's C.a.n.d.i.e.s



*Remembering how candy Santas peeked out of Christmas stockings when she was a girl, Dorothy Timberlake, now a grandmother, set about reclaiming the secret to this old-fashioned sweet. Blending barley water with a special syrup, she concocted lollipops and "toy" candies that proved so charming she turned them into a bustling business. Now, like characters in a holiday pageant, Magi, toy soldiers, and angels assemble in the wings of Dorothy's New Hampshire kitchen, waiting to find their way to candy shops—and children's stockings.*

PHOTOGRAPHS TINA MUCCI

CONTRIBUTING EDITORS ZOE CLARK KARRO, CIBA VAUGHAN  
EDITORIAL CONTRIBUTOR MARY FORSELL





*During the holidays, Dorothy, her daughter, and neighbors make hundreds of candies daily, in flavors ranging from birch and sassafras to ten kinds of orange. The lollipop hearts, top left, are "the closest I come to mass production," Dorothy laughs. Two-part molds take more time but are necessary for intricate reindeer antlers, top right. The sleigh-riding Father Christmas, above, was originally used as a chocolate mold. Opposite: Over a foot high, a walking Santa—from a prewar mold in the style of the Victorian cartoonist Thomas Nast—is intended as a centerpiece or mantel decoration. Vintage Santas, both pages, trim Dorothy's walls year-round.*



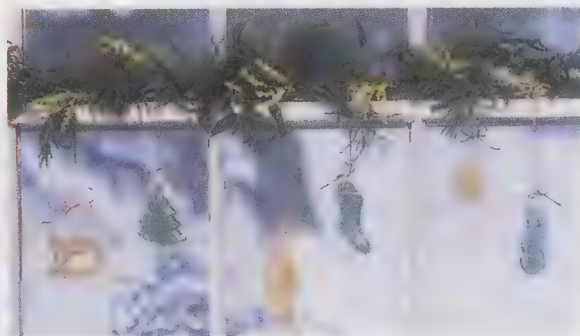


*In her candy kitchen—shown extending from the side of her house, right—Dorothy stirs up a new group of reindeer, above. Her only tools are a tea kettle, molds, and a spoon.*

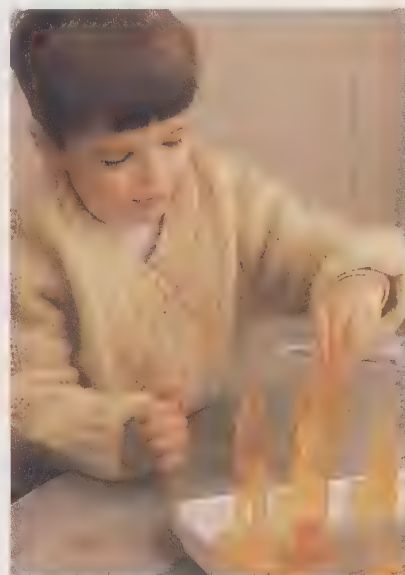


Twenty-one years ago, when William Timberlake asked his wife what she would like for a milestone birthday, he was bemused by her humble request: "See if you can find some old-fashioned candy molds."

An inveterate book collector, William visited his favorite antiques store and found Santa and camel pewter-lollipop molds. Delighted, Dorothy revealed her secret plan—to make the clear, old-fashioned barley candy that was so delicious "you saved it under your pillow at night" and "lasted for days if you didn't take a bite." The candies were to be a Christmas gift for her grandchildren.



*Dorothy and her daughter Faith, who lives across the street, sculpt a special batch of candy to hang on Christmas trees and in windows, above. Grandson Ezra likes to stop by for candy play, below. Among his favorite toys are drum- and sword-toting soldiers, left, which also make long-lasting lollipops.*





Dorothy pored over antique recipes and experimented endlessly until she achieved sparkling perfection. After the general store requested a batch (to Dorothy's amazement, adults who fondly remembered the pops lined up with children), Dorothy found herself in need of helpers. Her daughter Faith and neighbors came to the rescue, and William found sources for unusual molds all over the world.

To this day, Dorothy still inspects every candy that's made. Even the slightest chip can qualify one for the "hurt" bucket, which is scavenged daily by local children. "They divvy up heads and tails and, as a result, have become connoisseurs of coconut and maple walnut," Faith observes.

Meanwhile, Dorothy's original birthday collection has quietly grown to 10,000 molds. "We've filled every room," she marvels. "There's a Santa room, a rabbit room, even one for dinosaurs." Dreaming of a second kitchen and a candy museum in the barn, Dorothy is still musing over her response to William's latest question, "What would you like for our fiftieth anniversary?"





*From Flowers of the Meadow*

# *Christmas All Through the House*



*Come Christmas, the pink house opposite the post office, Karen Brandenburg's home and shop in Madeira, Ohio, beckons with good tidings in every corner. Trees laden with everlastings preside on kitchen counters and nightstands. A honeysuckle trellis scents a candlelit hallway, angels bearing rose bouquets assemble on the dining table. During Flowers of the Meadow's annual holiday open house—November 14 through 16 this year—Karen swings shop and apartment doors wide open, inviting guests to gather ideas for their own holiday grace notes.*







*When Karen first saw this charming old cottage, she thought, "I can turn it into something fabulous." With her father's handiwork (he built her first work table, opposite, and helped with the renovations), her mother's shopkeeping assistance, and her husband David Caplan's business know-how, she certainly has. Now five open houses later, she's still managing to create Christmas entirely anew. This year her theme is stars; last year she relied on herbs and flowers, like those that decorate the miniature tree opposite, abloom with Mexican sage, pennyroyal, oregano, mountain mint, poppyhead seeds, and cinnamon sticks. Bunches of dried flowers and artificial fruits, opposite bottom, create a sense of abundance on their own. Above, angel vases and ivy topiaries double as centerpieces. At right, greens laced with French ribbon are set aglow on a sideboard, where pastries from a local baker, homemade eggnog, and wassail await guests.*







*Wander through Karen's house and there's always something to catch the eye: a fabric rose on a tree, left, a bouquet of fresh blooms on a vanity, even an everlasting garland strung across a headboard (in reflection). What she loves best about Christmas is the way it entices us to look closely at the things we have around us all the time. That's why she'll dress up pots of violets with matching ribbons, swag lampshades with fabric-flower garlands, and turn little wreaths of ivy into festive napkin rings. Everything, Karen feels, could do with a little embellishment—especially during the holidays.*





*In some people's houses, decorations stop and say "Christmas," but at Karen's all is a seamless mix. A miniature rose-decorated tree, placed on a bedside table, left, looks as perennial as the lush boxwood arrangement, above, and the topiaries that stand guard beside her entry mirror year-round. Even the wreath reflected in the mirror is not one that cries to be taken down when New Year arrives. Set off by a sparkling array of votive candles, the whole scene is one of glitter and abundance. And after all, what could be more Christmasy than that?*

*Shopping information, page 132.*



# TIFFANY & CO.

## *Visions of Christmas*

PHOTOGRAPHS TOSHI OTSUKI

*It's the month before Christmas, and the creatures are stirring—especially those in the windows of Tiffany's, where once again artist Robert Heitmann, working with design director Gene Moore, has created tiny worlds alive with whimsy and seasonal charms. Using found objects and figures built of wire and clay, Robert fills the store's five windows; last year they were cleverly detailed scenes of tiny mice frisking about a grand cathedral, a clutch of cats cozy on Christmas Eve, and dogs drinking champagne. On dark December evenings the windows glow like jewels, drawing passersby to look and to marvel.*



The task is the same, each morning, each evening: scrubbing nose prints off the windows, put there by the small and the not-so-small, who stand and gaze in wonder at the displays Tiffany mounts each Christmas. The rest of the time these windows, spanning a corner of Fifth Avenue and Fifty-seventh Street, are the place to take the measure of a matchless jewel or to enjoy another amusing, or just beautiful, design produced by Gene Moore, the store's master of display.

But Christmas is special. "There's never any merchandise in the windows. They're intended simply to delight the children of the city," Gene says. The holidays are celebrated in many forms here, in artworks that evoke the spiritual or in fantasies concocted by the artists chosen for this special assignment.

More than a dozen times Robert Heitmann has applied his larky imagination and genius for detail to a series of these seasonal scenes. Though his work (done in stitchery or button mosaics or even clothespins) appears throughout the year, paired with some eye dazzler of a gem, at Christmas he reaches out to the child in all of us. "Bob and I," says Gene, "think alike."

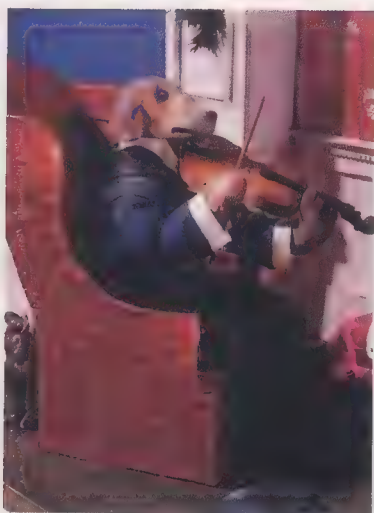












Don't question this New Year's Eve celebration—it's a howling success. And watch that couple under the mistletoe, right. In Bob Heitmann's well-realized world of peace and happiness, even cats and dogs fall in love. A scrap of silk for the wallpaper, a piano built of cardboard—this is only the beginning of his enchantments. Though Bob roughs out each scene with sketches before he commences, he evolves the tiny details that charm as he works, discovering the humor in each character as it takes place on the little stage. "When I let that very suave dog [above] spill his champagne, I knew the maid had to look scolding," he says, so he bent Miss Bowser's neck wire perfectly into place.





A toast to Christmas, above and left, from the master of the (dog) house; nearby, the mouse family, opposite, stuff themselves with cheese. "It wasn't till I'd snipped up the scrap of fabric for the dogs' tablecloth that I noticed the label dating the material to the sixteenth century," Bob says. He molded the turkey, fruit bowl, and hunk of cheese from clay, then painted carefully for tiny, perfect reality. Heads are molded of clay, then placed on wire armatures that can be twisted to mimic movement, even the naughty bite of the church mouse opposite, who's making a meal of a cathedral's candles.



There are ghosts of Christmas past all over Bob Heitmann's apartment, where the 30-by-30-inch boxes that make up each display are stacked ceiling high, preserved after their month in the store windows. A Madonna lavished with jewels glitters from one corner; nearby a father trims a tiny tree with an even tinier star.

Fantastically detailed and carefully made, the scenes, like miniature stage sets, are constructed in Bob's kitchen with a mat knife, a triangle, chipboard, found objects, and "gallons and gallons of glue." Bob has been adept at such constructions since boyhood, when he made puppet theaters, injecting life magically into scraps of fabric and a few buttons.

He begins his work months before the holidays, presenting Gene with rough sketches of his plans, though both know that designs will evolve once he begins to work. "With five windows to fill, I have to tell a story in compressed form. I begin at the far end of the store and continue around the corner, so the tale is related gradually," he says. Last year, Gene's wish was simple: "Think animals," he said. Knowing his soft spot for mice, Bob made sure there would be a few of them frisking through the scenes of Victorian animals celebrating a traditional Christmas.

Bob draws much of his inspiration from old prints as well as from memories of his Ohio childhood. One year the animals celebrated in a miniature version of his own family's kitchen, complete to the wainscoting. He is prompted, too, by exploring his boxes of treasures for ideas. Year-round, he collects bits and bobs and castoffs that may be pressed into use and haunts the neighborhood flea market. He is also the recipient of many things friends drop into his hands, convinced he'll find a use for an old drawer pull or a beaded bag. (The drawer pull was turned into building ornamentation, the bag snipped into a caparison for an elephant.)



After he has made the boxes, Bob begins to finish the background, his fine eye seeing potential in bits of silk or a large wallpaper border that can be scissored to mouse size. Once the stage is set, he turns to the actors. For his first Tiffany Christmas windows almost 20 years ago, he formed figures with dried-apple heads. Though perfect for the pink-cheeked monks he was making, the apples did not stand up very long.

Today he fashions each figure's head of clay, threading a whisker through a snout for a cat, or tipping a nose for a singing dog. He'll twist wire for the body, cover the framework with rags wrapped to make a chubby Mrs. Cat or a lean Mr. Dog, and then affix clay paws or tails as needed. Next he arranges his fabric collection in piles all over the living room,

so he can pace among them and pick just the right piece for each little animal. "I try this bit of satin or that bit of velvet until my choice is set." In the process Bob looks for historical suitability and pieces pliable enough to drape correctly that also match the background. "It's often the most difficult part of the project," he says. Finally, he stitches each tiny dress or jacket with a lace collar or black silk tie and dresses the figures. Gradually each scene comes together, with cats and dogs and kittens and pups glued in place. Accessories complete the illusion, whether they're formed of clay, like the turkey, or the result of an everyday object's magical transformation. A portrait

of Queen Victoria is replaced with that of a stylish mutt for an ancestor's portrait, or the shiny gold trim on a liqueur bottle turned into a fireplace fender.

When all is complete, Bob places each set on a table, cloaks it with a cloth, and invites Gene for a viewing—savoring the attentive eye that notices the tiny mistletoe berries, the postage stamp books. And then—into the windows. The curtain rises and the crowds flock and knot and point, caught—once again—in this small and perfect world.





## HOLIDAY FRUIT COMPOTES BEAUTIFULLY COMPOSED

PHOTOGRAPHS STEVE COHEN

*Mrs. Beeton wrote about them. So did Alexandre Dumas in his 1873 "Le Grand Dictionnaire de Cuisine." Compotes, mixtures of fresh or dried fruit cooked in syrup or brandy or port, have long been central to a cook's repertoire. Still prized for their keeping qualities, compotes are wonderful to have on hand at holiday time—to spoon over molded ice cream, opposite, to dress up with custard, below, or to set out in a crystal dish at dessert time. Our variations on Victorian recipes have less sugar and spirits than Mrs. Beeton would have prescribed. (Thanks to modern refrigeration, we no longer need to rely on these two ingredients as preservatives.) Yet the results are every bit as elegant as the beautiful fruit compositions that once served as the centerpiece of 19th-century dessert menus.*

*Poached in cassis, a compote of apples, above and right, acquires an exotic fruity flavor. Ginger spices its companion custard, and julienned crystal ginger serves as the garnish, along with currant berries. Oval crystal bowl, Gorham; runner, CSI; antique fruit bowl, Bardith.*



*Opposite: Steeped in port, the apricots, figs, and other dried fruit in this compote are served atop two extravagant tiers of molded ice cream. Gilded compote, Spode; white Limoges compote, Bardith; decanter, Gorham; damask cloth, CSI.*

*Shopping information, page 132.  
Recipe index, page 110.*





*Oranges in orange  
syrup and brandied plums  
are French and English  
classics respectively; pears  
with honey walnuts—  
cooked in mint tea instead  
of liqueur—are a light  
variation. Bowl with roses,  
candlestick, Oneida.*









# With Christmas Adorned

*"Heap the holly!  
Wreath the pine! Train  
the dainty Christmas  
vine—Let the breath of  
fir and bay! Mingle on  
this festal day."*

—Helen Chase



*Just as the green garlands we swag  
through the house are our first glad  
greetings to the season, so too dresses  
garlanded with lace and tucks and bows  
herald the magic of Christmas. There  
are handmade silk peonies on the ivory  
silk satin dress, far left, by Nancy Haber.  
Cut eyelet outlines the hem of the white  
cotton dress in the middle, by Sandra  
Johnson. A shadow stripe in ivory makes  
the party dress, left, catch the light;  
by Cachelle. Late-19th-century French  
Aubusson carpet, Doris Leslie Blau.*

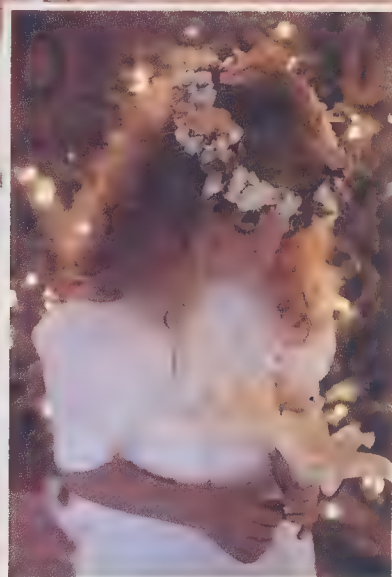
PHOTOGRAPHS WENDI SCHNEIDER

STYLING SUSAN GEORGE-CALSMER. FLOWERS SYLVIA  
FLORAL DESIGNS. HAIR PASCAL LEWIS FOR PIX PRODUC-  
ERS. MAKEUP STEVEN FRASER JONES.









*With simple touches—a wreath of flowers for the hair, a bow to tie up the skirt of a luxurious tablecloth—we gather up the exuberance of the season. At left, the grace of a gartand is echoed in the broad scallops at the hem of the Nancy Haber ivory silk satin dress; it tops the silk-organza lining like a drift of new snow. Ivory leather shoes by Amiana; diamond and gold earrings: Rhonda Weiner. Above, a band of pearls outlines the neckline of Sandra Johnson's white cotton dress with a handsmocked collar.*





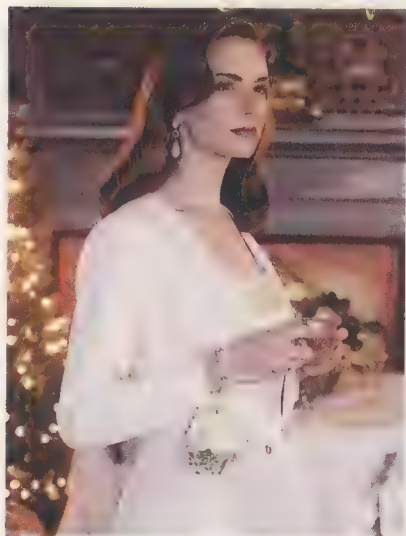




*C*lever hands have caught a length of tulle with a rose, opposite, a luxurious way to adorn a dress for the holidays. Also shown below, it is of ivory silk with a full, goared skirt and crystal-buttoned jacket, from Ulla-Maija. Earrings, Miriam Haskell; bracelet, Tiffany & Co.

With a neckline that encircles the shoulders, the silk-taffeta dress above and right, by Priscilla of Boston, is a striking counterpoint to elegantly draped faux pearls from Gail Reiss for Showroom Seven.

Right, adrift in damask and tucked up with greens, a table set with an ecru cloth and napkins from Palais Royal. Crystal compote, cut candlesticks, sterling silver ladle, all from Tiffany & Co.; crystal punch bowl and cups, Miller Rogaska; crystal compote, Waterford.











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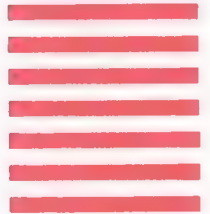
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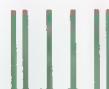
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## *A Traditional Christmas Dinner Sparkling With Champagne*

*If one could take the sparkle and effervescence of the season and put it in a glass, surely the result would be champagne. Come Christmas, cooks rely on this festive drink to provide the proper note of exuberance—and to give everything, from a Christmas turkey to a chocolate chestnut torte, the surprise of its light, ever-so-slightly fruity taste.*

As culinary director of Korbel Champagne Cellars in Guerneville, California, Teresa Douglas-Mitchell has the delectable task of developing new recipes. She's found that champagne alone makes a wonderful poaching liquid for chicken or fish and an ideal baste for turkey, especially "in the beginning when drippings are scarce." The roast turkey above is stuffed with herb-laced croissants, then served with champagne gravy. A sweeter stuffing fills the roast pork loin, right: cornbread, fresh plums, dried fruit, walnuts, sausage, and, of course, champagne. The sugary spiced nuts, opposite, are an easy-to-make nibble, here set out in a silverplated epergne from Reed & Barton. Flutes, Justin Tharaud & Son. China above, Spode; at right, Lenox.







Though at holiday time pumpkin usually signals pie, here it surprises as a wonderful first course. This winter squash soup, fragrant with nutmeg, owes its sweetness to blending several varieties—acorn, delicata, and sugar pumpkin—and then adding onions sautéed in butter and champagne. As a decorative flourish, the soup is topped with a dollop of bell-pepper puree and crème fraîche, swirled with a toothpick.

When connoisseurs speak of dessert champagnes, they often describe them as having nutty or chocolate overtones—a fine complement to the chocolate chestnut torte, above. Simple to make, it is a rich yet deceptively light combination of chocolate, chestnut puree, cream, and champagne, all crowned with chocolate whipped cream.

*Left: Glowing with star lights, a dried wreath decorated with fresh lilies encircles a candelabrum from Waterford. Above left: tureen and covered bowls, Gien-France; silverplated soup spoons and ladle, Arthur Price of England; flutes, Oneida Crystal; antique tablecloth and napkins, R.F. Antiques and Eccentricities; ribbons, Vaban. Above: flutes, Marquis by Waterford; candlestick, Rosenthal Classic; wine coaster, Lunt Silversmiths.*







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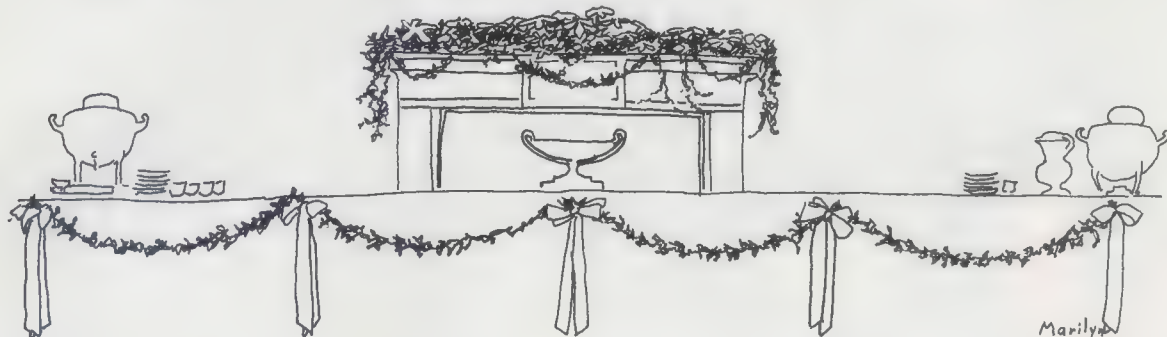
# Recipes

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### Café Bon Homme

Begins on page 30

### White Chocolate Mousse With Raspberry Sauce

Page 30

#### WHITE CHOCOLATE MOUSSE:

1 envelope unflavored gelatin

1 cup sugar

6 egg yolks

3/4 cup cold water

1/4 cup Grand Marnier

1 pound high quality white  
chocolate,  
melted

2 cups heavy cream, whipped

#### WHITE CHOCOLATE CUPS:

3 pounds high quality white chocolate

Triple recipe of Raspberry Sauce (see recipe  
in Raspberry and Lemon Cheesecake, right)

Fresh raspberries and white chocolate  
curls for garnish

To make White Chocolate Mousse:

1. In medium saucepan, combine unflavored gelatin and sugar. Mix well and set aside.
2. In medium bowl, whisk together egg yolks, water, and Grand Marnier until blended. Stir into gelatin mixture. Cook over medium heat, stirring constantly, until mixture thickens and thermometer registers 175° F. Remove from heat.

meter registers 175° F. Remove from heat.

3. Gradually whisk in 1 pound melted chocolate. Pour into large bowl. Cool 1 hour until room temperature, stirring often.

4. Stir several large spoonfuls of whipped cream into custard mixture until blended. Fold in remaining whipped cream. Cover and refrigerate.

To make White Chocolate Cups:

1. Melt 3 pounds white chocolate in top of double boiler over hot, not simmering, water. Whisk until smooth. Remove from water bath. Cool to room temperature.

2. Using 12x14-inch pieces of plastic wrap, completely wrap the outside of eight (8-ounce) styrofoam cups, folding over top of cups and halfway down the inside. Keep plastic wrap stretched as smooth as possible.

3. Grasping cups just by the rim, dip wrapped cups 2/3 of the way down into melted chocolate. Twirl cups over chocolate to let excess chocolate drip off. Set dipped cups upright on tray, keeping them at least 3 inches apart. Refrigerate until hardened.

4. After 1 1/2 hours, remelt and cool chocolate as before. Once chocolate cups have hardened in about 2 hours, repeat dipping for a second coat. Tilt pan as necessary to make chocolate deep enough to completely cover first coat. Refrigerate again for 2 hours. (There will be chocolate leftover after dipping. This much is needed to provide enough depth for dipping the cups. Pour extra chocolate into a storage container. Cover and let harden. Use to make chocolate curls for garnish.)

To serve:

1. In a cool room with cool hands work with 1 chocolate cup at a time, keeping remaining

cups refrigerated. Unfold plastic wrap from inside cup. Carefully remove styrofoam cup, by squeezing cup on opposite sides. Continue squeezing around cup until it releases from the chocolate mold. (You may need to break the styrofoam cup in the process.) Then gently peel plastic wrap off chocolate cup. Refrigerate while working with remaining chocolate mousse.

2. Fill cups with white chocolate mousse. Arrange cups on serving plates. Surround with raspberry sauce.

3. Garnish with fresh raspberries and white chocolate curls.

Yield: 8 servings

### Raspberry and Lemon Cheesecake

Page 31

#### GRAHAM CRACKER CRUST:

2 cups graham cracker crumbs

1/4 cup sugar

1/4 cup unsalted butter, melted

1 egg white

#### RASPBERRY SAUCE:

2 cups frozen raspberries (about 8 ounces)

1 teaspoon lemon juice

1/2 cup sugar

#### FILLING:

3 (8-ounce) packages cream cheese,  
softened





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#### HOLIDAY CHOCOLATE BUTTER COOKIES

1/2 cup sugar	1 teaspoon almond extract
1/4 cup LAND O LAKES® Butter, softened	1 1/2 cups all-purpose flour
1 egg yolk	1/4 cup unsweetened cocoa

Heat oven to 375°. In large bowl combine all ingredients *except* flour and cocoa. Beat at medium speed until light and fluffy (2-3 min.). Gradually add flour and cocoa until well mixed (2-3 min.). Shape rounded teaspoonfuls as desired (1" balls, 2"-3" logs, balls flattened, balls with indentations, etc.) or use cookie press. Place 1" apart on cookie sheets. Bake for 7-9 min. or until set. Cool. Decorate with melted chocolate chips, melted almond bark, nuts, colored sugars, candied fruit, candies, maraschino cherries, etc. YIELD: 3 dozen.



## COOKING & ENTERTAINING

Continued from page 110

1 cup sugar  
Grated zest and juice of 1 lemon  
1 cup heavy cream  
4 eggs  
Fresh raspberries for garnish

To make Graham Cracker Crust:

1. Preheat oven to 350°F. In medium bowl, combine graham cracker crumbs, 1/4 cup sugar, butter, and egg white. Stir until blended. Press on bottom only of 9-inch springform pan. Place pan on baking sheet.
2. Bake at 350°F for 10 to 12 minutes until slightly brown. Cool on rack.
3. Reduce oven temperature to 300°F.

To make Raspberry Sauce:

1. In heavy medium saucepan, bring frozen raspberries, 1 teaspoon lemon juice, and 1/2 cup sugar to boiling over medium heat, stirring to dissolve sugar. Remove from heat.
2. Press through a fine sieve to remove seeds. Cool.

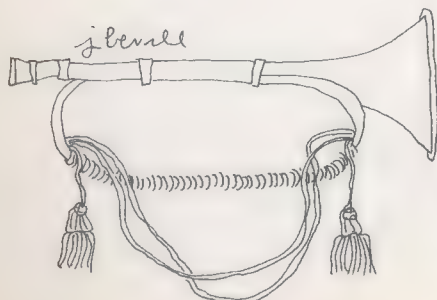
To make Filling:

1. In large mixer bowl, beat cream cheese and 1 cup sugar at medium speed of electric mixer until smooth. Add lemon zest and juice. Beat well.
2. Gradually beat in heavy cream at low speed. Add eggs, one at a time, beating at low speed, just until blended, after each addition. Be careful not to over-beat once eggs are added. Pour into crust in pan.
3. Gently spoon raspberry sauce over filling in a lacy pattern. Swirl with wooden pick to marleize.
4. Place a shallow pan of water on bottom rack of oven. Place cheesecake (without baking sheet underliner) on middle rack of oven directly above the pan of water.
5. Bake at 300°F for 2 hours until almost set in center. (Cheesecake will still "jiggle" slightly when done.) Cool on rack to room temperature. Refrigerate until cold.

To serve:

1. Remove sides of pan. Garnish top of cheesecake with fresh raspberries.
2. Cut wedges of cheesecake with a knife that has been dipped in very hot water before each cut.

Yield: 12 to 16 servings



## Holiday Fruit Compotes

Begins on page 98

### Apples in Cassis With Ginger Custard Sauce

Page 98

#### GINGER CUSTARD SAUCE:

2 cups milk  
2-inch piece fresh gingerroot,  
peeled and sliced  
3 egg yolks  
1/4 cup sugar  
1/2 teaspoon vanilla

#### APPLES IN CASSIS:

6 (8-ounce) red cooking apples,  
such as Rome Beauty

Juice of 1 lemon

1/2 cup sugar

4 cups water

1/2 cup creme de cassis liqueur

To make Ginger Custard Sauce:

1. In medium saucepan, scald milk with gingerroot. Remove from heat. Cover and steep 10 minutes.
2. In small mixer bowl, beat yolks and 1/4 cup sugar at high speed of electric mixer until thick and light, about 3 minutes. Slowly strain in hot milk, stirring constantly.
3. Return milk mixture to same saucepan. Cook over medium heat, stirring constantly with a wooden spoon, until mixture begins to thicken and coat a spoon. (Do not boil or custard will curdle.)
4. Strain custard into bowl. Stir in vanilla. Press plastic wrap directly on surface of custard.
5. Cool to room temperature, about 2 hours. Refrigerate until cold, at least 4 hours.

To make Apples in Cassis:

1. Peel apples, reserving peel. Cover apples with lemon water.
2. In large saucepan, combine apple peel, 1/2 cup sugar, water, and cassis. Bring to boiling, stirring to dissolve sugar. Boil for 10 minutes.
3. While syrup is boiling, cut apples in eighths, removing core. Cover apple wedges with lemon water.
4. After syrup has boiled for 10 minutes and started to thicken, remove peel with slotted spoon. Discard peel.
5. Add drained apple wedges to syrup. Reduce heat to a simmer. Cover apples with a clean white towel to keep wedges submerged. Simmer apple wedges for 10 minutes until tender, stirring once. Remove apples from syrup with slotted spoon, placing apples in heatproof bowl.
6. Return syrup to boiling. Boil gently, uncov-

ered, until reduced to 1 cup. (This syrup will be thickened and intensely flavored.)

To serve:

1. Spoon warm or cool apples with syrup into serving dishes. Ladle custard sauce over apples.

Yield: 6 to 8 servings

### Compote of Dried Fruits With Port

Page 99

1 cup sugar

2 1/2 cups water

1/2 cup white port wine

Juice and grated zest of 1 lemon

2 cups mixed dried fruits such as apricots,  
figs, prunes, pears, and cherries

1. In large saucepan, combine sugar, water, port, and lemon juice and zest. Bring to boiling, stirring to dissolve sugar. Add dried fruits. Reduce heat. Cover and simmer for 10 minutes until tender.
2. Remove fruit from syrup with slotted spoon, placing fruit in heatproof bowl.
3. Bring poaching syrup back to boiling. Boil gently, uncovered, until reduced by half. Cool syrup slightly before pouring over fruit.

To serve:

1. Spoon warm or cool fruit and syrup into dessert dishes. Or serve over ice cream or waffles. For longer storage, cover and refrigerate up to 1 month.

Yield: 4 servings

### Oranges in Orange Syrup

Page 99

1 1/2 cups sugar

4 cups water

6 medium oranges (preferably navel or  
another seedless variety)

1 cinnamon stick

1 teaspoon orange flower water or

1/2 teaspoon orange extract

1. In large saucepan, combine sugar and water. Bring to boiling, stirring to dissolve sugar. Boil for 10 minutes until syrup starts to thicken.
2. While syrup is boiling, gently scrub oranges under warm water. With a sharp knife or vegetable peeler, carefully peel the thin layer of orange zest from 3 oranges. Julienne the orange zest and add to boiling syrup.
3. Peel all 6 oranges down to the orange flesh. When syrup starts to thicken, add oranges, cinnamon stick, and orange flower water. Reduce heat. Cover oranges with a clean white towel to keep them submerged. Add more



## COOKING & ENTERTAINING

water during cooking time, if necessary, to keep oranges covered. Simmer for 10 minutes.

4. Remove from heat. Uncover and cool oranges in the syrup.

To serve:

1. Remove cinnamon stick. Spoon warm or cool oranges into serving dishes. Pour some orange syrup over oranges and garnish with orange zest.

2. Serve with fruit knives and forks.

Yield: 6 servings

Note: If desired, for easier eating, section uncooked oranges over a bowl to catch juice. Add orange sections with juice to boiled syrup as above. Cover with towel and simmer 3 to 5 minutes. Continue as above. Serve with spoons.

Yield: 4 servings.

### Minted Pears With Honey Walnuts

Page 99

HONEY WALNUTS:

2 teaspoons unsalted butter

2 tablespoons honey

1/2 cup walnuts

MINTED PEARS:

4 cups water

3 bags mint tea

1/2 cup honey

12 small pears (preferably

Seckel or Forelle)

Lemon juice

To make Honey Walnuts:

1. Butter a small cookie sheet. Melt butter and 2 tablespoons honey in medium skillet over medium heat. Add walnuts. Cook, stirring often, for 5 minutes until nuts start to caramelize.

2. Spread nut mixture on cookie sheet to cool.

To make Minted Pears:

1. Bring water to boiling in large saucepan. Remove from heat. Add teabags and 1/2 cup honey, stirring to dissolve honey. Cover and steep for 5 minutes.

2. Peel pears, leaving stems intact. Rub each pear with lemon juice to prevent discoloring.

3. Remove tea bags from tea. Bring tea to a simmer. Add pears. Cover and simmer for 10 to 20 minutes until tender. (Timing will depend on size and ripeness of pears.)

To serve:

1. Pears may be served hot or cooled in poaching syrup. Spoon 3 pears into each of 4 serving dishes.

2. Sprinkle with honey walnuts.

Yield: 4 servings

### Brandied Plums

Page 99

1 cup sugar

2 cups water

1 pound plums

1/4 cup brandy

1 teaspoon vanilla

Granulated sugar for garnish

1. In medium saucepan, bring 1 cup sugar and water to boiling, stirring to dissolve sugar. Boil for 10 minutes.

2. Add plums, brandy, and vanilla. Reduce heat. Cover and simmer 5 to 15 minutes until tender. (Timing will depend on size and ripeness of plums.)

3. Remove from heat. Uncover and cool plums in syrup.

To serve:

1. Spoon plums and syrup into serving dishes. Sprinkle with additional sugar.

2. For longer storage, cover and refrigerate up to 1 month.

Yield: 3 servings

Continued on page 114



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Continued from page 113

## Sparkling With Champagne

Begins on page 106

## Butter Basted Turkey With Herbed Croissant Stuffing

Page 107

### HERBED CROISSANT STUFFING:

- 1/2 pound bacon, cut in small pieces
- 2 medium onions, chopped (2 1/2 cups)
- 2 bunches scallions, chopped (3/4 cup)
- 6 (1 1/2-ounce) day-old croissants, torn in small pieces (8 cups)
- 1 tablespoon chopped fresh thyme or 1 teaspoon dried thyme
- 1 tablespoon chopped fresh marjoram or 1 teaspoon dried marjoram
- 1 tablespoon chopped fresh sage or 1 teaspoon dried sage
- 1 tablespoon chopped fresh rosemary or 1 teaspoon dried rosemary
- Salt and pepper to taste
- 2 to 4 tablespoons chicken broth or brandy (optional)

### BUTTER BASTED TURKEY:

- 12-pound turkey
- Olive oil
- 1/2 cup unsalted butter
- 1/2 cup champagne, preferably blanc de noirs

### CHAMPAGNE GRAVY:

- 1/2 cup all-purpose flour
- 1 cup chicken broth
- 1/3 cup champagne, preferably blanc de noirs
- 1 2/3 cups chicken broth
- Salt, pepper, sage, and thyme to taste

### To make Herbed Croissant Stuffing:

1. In large skillet, cook bacon until crisp. Remove with slotted spoon and drain on paper towels, reserving 1/2 cup drippings in skillet.
2. Cook onions and scallions in reserved drippings until tender. Set aside.
3. In large bowl, combine torn croissants, bacon, 1 tablespoon thyme, marjoram, 1 tablespoon sage, rosemary, and salt and pepper to taste. Pour onion mixture with drippings over croissant mixture. Toss well to mix.
4. For moister stuffing, drizzle 2 to 4 tablespoons chicken broth or brandy over stuffing.

Toss until moistened. Set aside.

To make Butter Basted Turkey:

1. Preheat oven to 325° F. Remove giblets from turkey and reserve for another use. Rinse turkey and pat dry with paper towels. Rub turkey inside and out with olive oil.
2. Spoon stuffing into body and neck cavities of turkey. Place turkey in shallow roasting pan. Set aside.
3. In small saucepan, melt butter. Stir in 1/2 cup champagne. Cut a double thickness of cheesecloth large enough to cover breast portion of turkey. Dip cheesecloth in butter mixture, then lay over turkey breast. Pour remaining butter mixture over turkey.
4. Roast turkey at 325° F for 4 to 4 1/2 hours until thermometer inserted in thickest part of thigh registers 180° F, basting once every 30 minutes with pan drippings and loosening cheesecloth to prevent sticking.
5. Remove turkey to warm platter, reserving drippings in pan. Tent turkey with foil and let stand 15 minutes before carving.

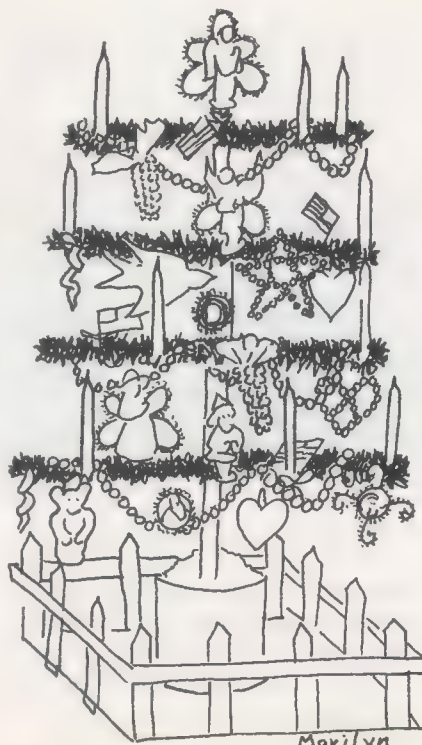
To make Champagne Gravy:

1. While turkey is standing, strain pan drippings. Skim off fat. Measure 1/2 cup pan drippings back into pan.
2. In small bowl, whisk together flour and 1 cup broth until smooth. Whisk into pan drippings. Whisk in 1/3 cup champagne and remaining 1 2/3 cups broth. Season with salt, pepper, sage, and thyme to taste.
3. Cook over medium high heat, stirring constantly, until thickened and boiling. Strain.

To serve:

1. Slice turkey. Serve turkey and stuffing with gravy.

Yield: 8 to 10 servings



## Roast Loin of Pork With Fruit, Cornbread, and Sausage Stuffing

Page 107

### FRUIT AND CORNBREAD STUFFING:

- 1/2 pound fresh plums, pitted and sliced (1 1/2 cups)
- 1/2 pound dried fruit, such as apricots, pears, and prunes, chopped (1 1/2 cups)
- 1 cup champagne, preferably blanc de noirs
- 1 1/2 cups baked cornbread crumbs
- 3/4 cup chopped walnuts
- 10 ounces ground sausage, cooked, drained, and crumbled
- 3 tablespoons chopped fresh basil or 1 tablespoon dried basil
- 1/4 cup unsalted butter, melted

### 2 tablespoons brandy

### STUFFED LOIN ROAST:

- 4-pound boneless pork loin roast (single loin)

Salt and freshly ground pepper to taste

### GRAVY:

- 1 cup chicken broth

Salt, pepper, and basil to taste

To make Fruit and Cornbread Stuffing:

1. In medium bowl, marinate plums and dried fruit in champagne for several hours. Drain, reserving liquid.
2. In large bowl, combine drained fruit, cornbread crumbs, walnuts, sausage, and 3 tablespoons basil. Toss to mix. Drizzle with butter and brandy. Toss until moistened.
3. Spoon half the stuffing into buttered 1-quart casserole. Cover and refrigerate. Reserve remaining stuffing for roast.

To make Stuffed Loin Roast:

1. Preheat oven to 350° F. Butterfly roast by cutting it almost in half lengthwise, starting on 1 side of roast and cutting through both ends and almost through to opposite side. Fold back top of roast so roast lies flat, butterfly-fashion.
2. Spoon reserved stuffing on bottom half of roast. Cover by folding top half of roast back over stuffing to reassemble roast. Tie roast securely with string to hold in stuffing. Arrange on rack in shallow roasting pan. Season with salt and pepper.
3. Roast at 350° F for 2 to 2 1/4 hours until thermometer inserted in center of meat registers 160° F to 170° F. Bake covered casserole of stuffing alongside roast during last 30 minutes of baking time.

Continued on page 116



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Continued from page 113

## Sparkling With Champagne

Begins on page 106

## Butter Basted Turkey With Herbed Croissant Stuffing

Page 107

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- 1 tablespoon chopped fresh rosemary or 1 teaspoon dried rosemary
- Salt and pepper to taste
- 2 to 4 tablespoons chicken broth or brandy (optional)

### BUTTER BASTED TURKEY:

- 12-pound turkey
- Olive oil
- 1/2 cup unsalted butter
- 1/2 cup champagne, preferably blanc de noirs

### CHAMPAGNE GRAVY

- 1/2 cup all-purpose fl
- 1 cup chicken brot
- 1/3 cup champagne, preferably
- 1 2/3 cups chicken br
- Salt, pepper, sage, and thyn

To make Herbed Croissant

1. In large skillet, cook bac Remove with slotted spoon and towels, reserving 1/2 cup dripping
2. Cook onions and scallion drippings until tender. Set aside.
3. In large bowl, combine t bacon, 1 tablespoon thyme, mar spoon sage, rosemary, and salt taste. Pour onion mixture with croissant mixture. Toss well to m
4. For moister stuffing, drizz spoons chicken broth or brand;

Toss until moistened. Set aside.

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1. Preheat oven to 325° F. Remove giblets from turkey and reserve for another use. Rinse turkey and pat dry with paper towels. Rub turkey inside and out with olive oil.
2. Spoon stuffing into body and neck cavities of turkey. Place turkey in shallow roasting pan. Set aside.
3. In small saucepan, melt butter. Stir in 1/2 cup champagne. Cut a double thickness of cheesecloth large enough to cover breast portion of turkey. Dip cheesecloth in butter mixture, then lay over turkey breast. Pour remaining butter mixture over turkey.
4. Roast turkey at 325° F for 4 to 4 1/2 hours until thermometer inserted in thickest part of thigh registers 180° F, basting once every 30 minutes with pan drippings and loosening cheesecloth to prevent sticking.
5. Remove turkey to warm platter, reserving drippings in pan. Tent turkey with foil and let stand 15 minutes before carving.

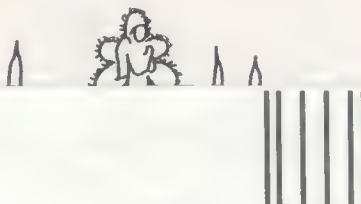
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2. In small bowl, whisk together flour and 1 cup broth until smooth. Whisk into pan drippings. Whisk in 1/3 cup champagne and remaining 1 2/3 cups broth. Season with salt, pepper, sage, and thyme to taste.
3. Cook over medium high heat, stirring constantly, until thickened and boiling. Strain.

To serve:

1. Slice turkey. Serve turkey and stuffing with gravy.

Yield: 8 to 10 servings



## Roast Loin of Pork With Fruit, Cornbread, and Sausage Stuffing

Page 107

### FRUIT AND CORNBREAD STUFFING:

- 1/2 pound fresh plums, pitted and sliced (1 1/2 cups)
- 1/2 pound dried fruit, such as apricots, pears, and prunes, chopped (1 1/2 cups)
- 1 cup champagne, preferably blanc de noirs
- 1 1/2 cups baked cornbread crumbs
- 3/4 cup chopped walnuts
- 10 ounces ground sausage, cooked, drained, and crumbled
- 3 tablespoons chopped fresh basil or 1 tablespoon dried basil
- 1/4 cup unsalted butter, melted
- 2 tablespoons brandy

### STUFFED LOIN ROAST:

- 4-pound boneless pork loin roast (single loin)

Salt and freshly ground pepper to taste

### GRAVY:

- 1 cup chicken broth

Salt, pepper, and basil to taste

To make Fruit and Cornbread Stuffing:

1. In medium bowl, marinate plums and dried fruit in champagne for several hours. Drain, reserving liquid.
2. In large bowl, combine drained fruit, cornbread crumbs, walnuts, sausage, and 3 tablespoons basil. Toss to mix. Drizzle with but-

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## COOKING & ENTERTAINING

Continued from page 114

4. Remove roast to warm platter, reserving drippings in pan. Tent roast with foil.

To make Gravy:

1. Remove rack from roasting pan. Pour reserved fruit marinade and broth into pan. Season with salt, pepper, and basil to taste. Bring to boiling. Boil gently until slightly reduced. Strain. Skim off fat.

To serve:

1. Slice roast and ladle gravy over slices.  
Yield: 6 to 8 servings

### Sugar Glazed Nuts

Page 107

4 egg whites

1/2 cup champagne, preferably brut

2 cups sugar

2 teaspoons salt

3 teaspoons ground spices  
(see suggestions below)

8 cups whole nuts (see suggestions below)

1. Preheat oven to 250° F. Spray 2 (15x10x2-inch) baking pans with non-stick coating spray.
2. In a large bowl, whisk egg whites until lightly beaten. Add champagne, sugar, and salt. Whisk until blended. Add spices and nuts of choice. Stir until coated. Spread on baking pans.
3. Bake at 250° F for 1 to 1 1/4 hours until coating is absorbed and nuts appear dry, stirring occasionally to prevent sticking.
4. Remove from pans at once and cool on waxed-paper-lined racks, separating nuts into a single layer with 2 forks.
5. Store at room temperature in airtight container.

Yield: 11 to 12 cups

### Spice and Nut Combinations:

CINNAMON ALMONDS:

Use 3 teaspoons ground cinnamon for spice and 8 cups whole almonds for nuts.

GINGERED PECANS:

Use 2 teaspoons ground cinnamon and 1 teaspoon ground ginger for spice.  
Use 8 cups pecan halves for nuts.

FIVE SPICE WALNUTS:

Use 1 teaspoon ground cinnamon, 1 teaspoon ground nutmeg, 1/2 teaspoon ground ginger, 1/4 teaspoon ground cloves, and 1/4 teaspoon ground allspice for spice.  
Use 8 cups walnut halves for nuts.

### Holiday Winter Squash Soup

Page 108

4 pounds assorted winter squash such as acorn, butternut, delicata, or sugar pumpkin

2 medium onions, halved and thinly sliced

2 tablespoons unsalted butter

1/4 cup champagne, preferably blanc de blanc

4 to 5 cups chicken stock

2 tablespoons unsalted butter

1 teaspoon freshly grated nutmeg

Salt and white pepper to taste

Crème fraîche or sour cream for garnish

1. Preheat oven to 325° F. Line a cookie sheet with foil. Quarter squash. Scoop out seeds. Place skin side up on cookie sheet.
2. Bake at 325° F for 1 to 1 1/2 hours until squash is tender. Cool. Scoop out pulp and puree in several batches in food processor.
3. In large skillet, sauté onions in 2 tablespoons butter. Add champagne. Cook until liquid is absorbed and onions are golden brown, stirring often. Puree onions with a little of the squash puree in food processor.
4. In large saucepan, combine onion and squash purees. Whisk in broth to desired consistency. Cover and heat through over medium heat, stirring occasionally.
5. Whisk in 2 tablespoons butter. Season with nutmeg and salt and pepper to taste.

To serve:

1. Ladle soup into bowls. swirl crème fraîche atop each serving.

Yield: 6 to 8 servings

### Champagne Chocolate Chestnut Torte

Page 108

CHOCOLATE CHESTNUT CAKE:

1 pound semisweet chocolate, chopped

1/2 cup champagne, preferably blanc de noirs

1 (15 1/2-ounce) can unsweetened chestnut puree

1/2 cup unsalted butter, softened

2/3 cup heavy cream

1 1/2 cups granulated sugar

1/2 cup all-purpose flour

Pinch salt

6 eggs

CHOCOLATE WHIPPED CREAM:

2 1/2 ounces semisweet chocolate, chopped

2 1/2 ounces white chocolate, chopped (high quality)

2 cups heavy cream

1/4 cup confectioners' sugar

1/4 cup champagne, preferably blanc de noirs

Confectioners' sugar and mint sprigs for garnish

To make Chocolate Chestnut Cake:

1. Preheat oven to 350° F. Butter and flour 10-inch springform pan. Line bottom of pan with parchment paper or waxed paper. Butter and flour paper.
2. In top of double boiler, melt 1 pound semisweet chocolate with 1/2 cup champagne over hot, not simmering, water over low heat. Stir until smooth. Remove from water bath and cool to room temperature.
3. In large mixer bowl, beat chestnut puree, butter, and 2/3 cup cream at medium speed of electric mixer until blended. Gradually beat in melted chocolate, then granulated sugar.
4. Add flour and salt. Beat well. Add eggs, one at a time, beating well after each addition. Pour batter into pan. Place pan on baking sheet.
5. Bake at 350° F for 1 hour 20 minutes to 1 hour 30 minutes until center is puffed and skewer inserted in center comes out clean. (Top of cake will have cracks.)
6. Cool on rack 10 minutes. Remove sides of pan. Invert cake on rack. Peel off paper. Cool cake top side up on rack.

To make Chocolate Whipped Cream:

1. Chill large mixer bowl and beaters. Melt 2 1/2 ounces semisweet chocolate and white chocolate separately in top of 2 double boilers set over hot, not simmering, water over low heat. Stir until smooth. Remove double boilers from heat but leave chocolates over hot water.
2. Whip 2 cups cream in chilled bowl until it begins to hold its shape. Gradually beat in 1/4 cup confectioners' sugar and 1/4 cup champagne until cream is moderately stiff. Spoon half the whipped cream into another bowl. Set aside.
3. Remove semisweet chocolate from water bath and cool 3 minutes. Using large bowl of whipped cream, quickly stir 1/2 cup whipped cream into semisweet chocolate. Quickly fold chocolate mixture back into remaining whipped cream in large bowl until smooth. Work quickly so chocolate does not harden in contact with cold whipped cream.
4. Repeat with white chocolate and remaining whipped cream in other bowl.

To serve:

1. Dust cooled cake with confectioners' sugar. Arrange cake on serving platter.
2. Using a pastry bag, pipe chocolate whipped cream rosettes around cake. Garnish with mint sprigs.

Yield: 12 servings



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LEAVES  
*Writings, Remembrances, Manners, Customs*  
*A Cottage Full of Christmas*



*The American Christmas—candlelit, holly-sprigged, Santa-jolly—may well have begun here at Sunnyside, the pretty cottage by the Hudson that Washington Irving built after he achieved literary success. His sketches and stories captured the delights of the English traditions and old New York Dutch customs he loved and brought to life for thousands of readers. Now, as then, Christmas at Sunnyside is celebrated, as he ordered, “in the good old style.”*

*“Christmas is here,  
 Merry old Christmas,  
 Gift-bearing, heart-  
 touching,/ Joy-bringing  
 Christmas, Day of grand  
 memories,/ King of the  
 Year!” —Washington Irving*

*Sunnyside, built in 1837, is one of the prettiest of the Hudson River mansions, all towers and Gothic arches. Now a museum, the house is decorated and opened to visitors for candlelight tours every year. In each room costumed actors play the part of Irving's family or staff and offer up a look at the rollicking celebrations the author knew. The butler, left, ushers us into a house that, as Irving wrote, is full of “a gathering of part of the family at the cottage—that is to say, as many as it could hold and a little more.”*





## LEAVES

Without, the river lies locked in ice; within, all is warm and bright, the few decorations taken from the fir trees and holly bushes growing nearby. Christmas in 1847 was still a simple festival, just beginning to shake off its Puritan sobriety and return to the time when traditional greenery, feasting, a few gifts and, most of all, the sharing of conviviality with family and friends were important. Though Irving had never married and had children of his own, he had nieces and nephews and brothers and sisters who saw him as the center of the party. He called his house "the Hive," buzzing with happy family doings, "the cottage dressed in evergreens and enlivened by cheerful voices."



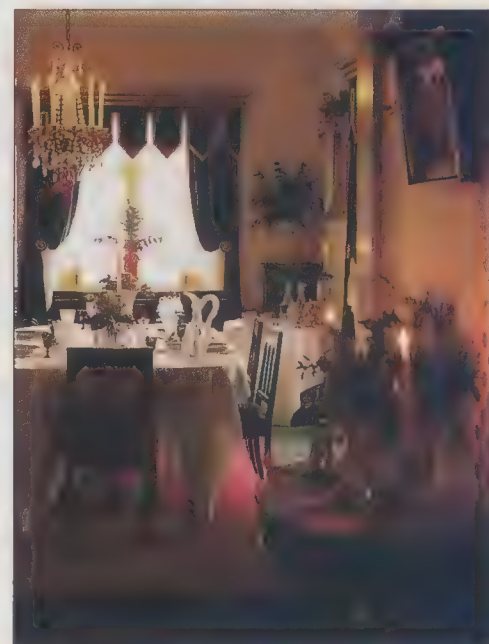
*"I now have my house full for Christmas holidays, which I trust you also keep up in the good old style. Wishing a merry Christmas and a happy New Year to you and yours."*







*Santa certainly made his appearance here; Irving's writings portray Saint Nick as a jolly, round Dutch burgher, who scattered presents out of his pockets as he sailed through the sky in a wagon.*



*Most of the furniture at Sunnyside is original to the house, and careful research into Irving's letters and writings, especially "Old Christmas" at Bracebridge Hall and his Knickerbocker history turned up customs as he knew them. A lavish dinner in the dining room, above and right, which included mincemeat pie, would certainly have been the centerpiece of Christmas Day. "The table was literally loaded with good cheer, and presented an epitome of country abundance, in this season of overflowing larders," he wrote. In the parlor above, all would have gathered for games and to marvel at the new toys that had tumbled out of the stockings. "Santa Claus gave me a little clothes horse, a game of solitaire, Peter Purlewigs game," wrote his grandniece Kate.*

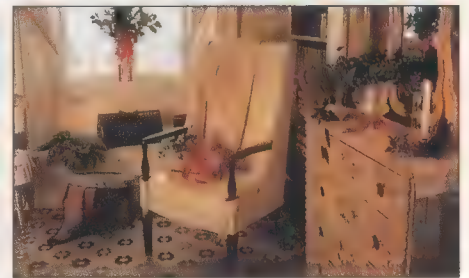




*"This festival, which commemorates the announcement of the religion of peace and love, has been made the season for gathering together of family connections, and drawing closer again those bands of kindred hearts, which the cares and pleasures ... of the world are continually operating to cast loose: of calling back the children of a family, who have launched forth in life, and wandered widely asunder, once more to assemble about the paternal hearth ... there to grow young and loving again among the endearing mementoes of childhood."*



*"The hollow blast of wintry wind" may have brought a snow shower with it, cloaking the gables of Sunnyside in snow, above. The house was designed by Washington Irving with the help of George Harvey, a Hudson River School artist. Though he roamed the world, the house remained "my roost."*



*The jolly gathering usually continued on until New Year's. Rooms like this one, with its cheerfully painted furniture, would have held guests of all ages, for that was part of the fun. ("We have with us ... a beautiful and delightful little girl about four years old, the pet of the house. She and her little aunt Charlotte are perfectly happy this morning, Santa Claus having filled their stockings with presents last night," he wrote of one happy gathering.) Here, as above, a niece might have retreated to put the finishing touches on a bit of needlework for a gift. Then, after the feasts and the fun and the dancing, all would have bundled into their sleighs and returned home, with memories of happiness by the hearthside in their hearts.*



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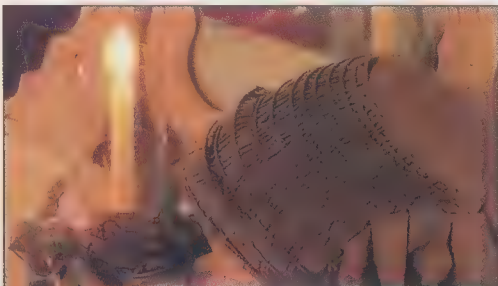
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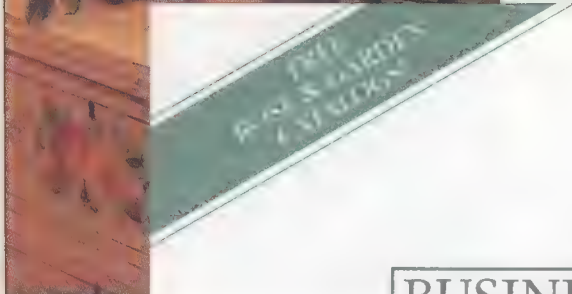




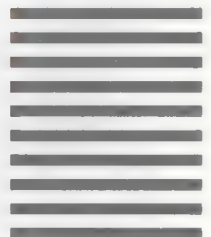
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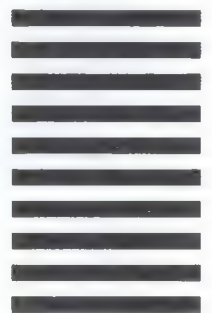
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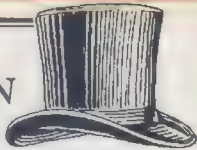
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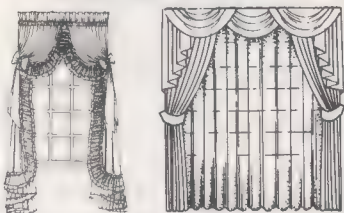
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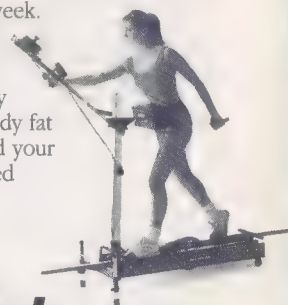
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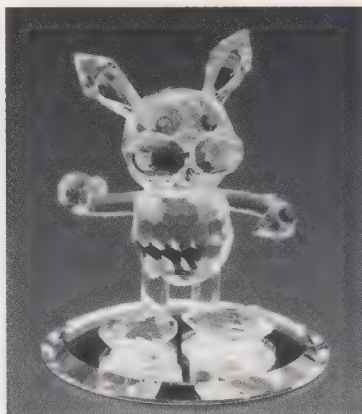


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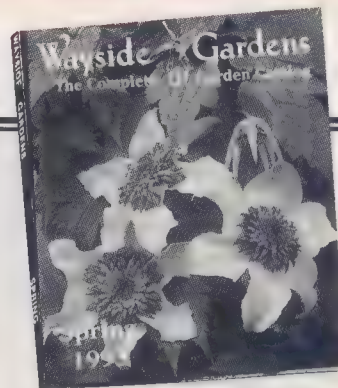
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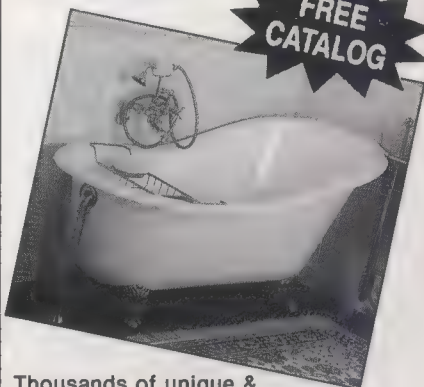
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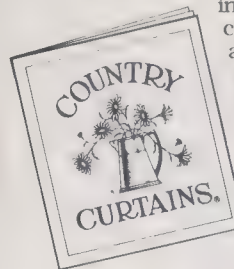
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**Page 20:** Corduroy dresses—Tortellini, (800) 527-8725. Tights—Hanna Andersson, (800) 222-0544. Old Monterey Inn, 500 Martin St., Monterey, CA 93940; (408) 375-8284. "Classical Christmas" creamware—Vallancourt, Ltd., 145 Armsby Rd., Sutton, MA 01590; (508) 865-0434. Cake stand—Lynn Hollyn for Porta, 225 Fifth Ave., NYC 10010; (212) 685-4241. Fruitcake, stollen, & bûche de Noël—Divine Delights, (800) 443-2836. Gift bags—Brown Sugar Designs, 2661 Dow Ave., Tustin, CA 92680; (714) 731-0900. "Joyeux Noël" dinnerware & "Bijoux" stemware—Christian Dior, call (212) 666-5080. "Royal" flatware—Jacques Jugeat for Pulfurcat, (201) 939-4199. "Victoria" fabric—Waverly, (800) 423-5881. Dept. U. Napkin ring—Mark Rossi & Assoc., 1623 Michigan Ave., Miami Beach, FL 33139; (305) 673-8280. Bells—Kirk & Matz, (203) 743-4401. Tapestry cloth—Beauregard for Cherubini, (602) 483-6878. Crystal ornament—Miller Rogaska, 225 Fifth Ave., NYC 10010. Philadelphia Windsor chair—Hahersham Plantation, (800) 241-0716. The 1770 House, 143 Main St., East Hampton, NY 11937; (516) 324-1770.

**Page 21:** Heart ornament—Margaret Furlong Designs, 210 State St., Salem, OR 97301; (800) 255-3114. Gift basket—Matthew G. Mead, Trug & Towel, 18 Guay St., Concord, NH 03301; (603) 224-1087. Tablecloth—Beauregard for Cherubini, (602) 483-6878. Card—The Gifted Line, (800) 5-GIFTED. Ornament—Lenox, at gift & department stores or call (800) 635-3669. Robe—Eileen West, (800) 899-WEST. Glass ball ornaments—Old World Christmas, (800) 962-7669. Ribbon—Offray, at gift & stationery stores. Girl's coat—Wicker Garden, 1237 Madison Ave., NYC 10128; (212) 410-7001. "Madeline" hat—Storybook Heirlooms, (800) 825-6565. Baby slippers—Reflections of the Past, P.O. Box 40361, Bay Village, OH 44140; (216) 835-6924 (catalog). Quilt—Thos K. Woodward, 799 Madison Ave., NYC 10021; (212) 988-2906. Holly by Mail—Brandenfeld Farms, (505) 397-3547 or (800) 821-0172.

**Page 24:** Ivy wreath & custom arrangements—Juniper Farms, 53 Birch Hill Rd., Locust Valley, NY 11560; (516) 674-6080. Candle shades—Ballard Designs, (404) 351-5099. "Classical Christmas" sugar bowl—Vallancourt, Ltd., 145 Armsby Rd., Sutton, MA 01590; (508) 865-0434 or (508) 865-7490. Rubber stamps & stamping accessories—Personal Stamp Exchange, (707) 765-8058. Clock—Hahersham Plantation, (800) 241-0716. Queen's List card—English Classics, 1129 226th Ave. NE, Redmond, WA 98053-5500; (206) 868-6152 (catalog). Bookends—Wooden Soldier catalog, (603) 356-7041. "Miss Read's Christmas Book" illustrated by Tracey Williamson is published by Houghton Mifflin Co. "Christmas Decorations from Williamsburg" by Susan Rountree, (800) 446-9240. "The Year of the Perfect Christmas Tree" by Gloria Houston is published by Dial Books for Young Readers. "Our Victorian Christmas Album" by Marianne Borgardt & "The Story of Holly & Ivy" by Rumer Godden from Penguin USA. "Joy to the World" songbook & "Tidings of Comfort and Joy" from Rizzoli Books. "Southern Christmas" by Emyl Jenkins is published by Crown Publishers. "The Holly and the Ivy" by Barbara Segall & "Merry Christmas" by Barbara Olbrach from Clarkson N. Potter. Black Watch cape & hair bow—Pleasant Co., (800) 845-0005. Robe—at Polo/Ralph Lauren stores. Velvet slippers—L.B. Evans, at Nordstrom's, Dillard's, Jordan Marsh, Abraham & Strauss, & other fine department stores. Wrapping paper—Hallmark. Gift tags—Michel & Co., at fine stationery stores. Ribbon—Offray, at gift & stationery stores. Sachets—Brown Sugar Designs, 2661 Dow Ave., Tustin, CA 92680; (714) 731-0900. Drop-leaf table—Dickens Collection, Hekman, at ABC Carpet & Home, (212) 473-3000 or call (800) 253-9249. Wire tray—Dezine, Ltd., 421 Pike Rd., Huntingdon Valley, PA 19006; (215) 322-0277. "Leaf Trellis" curtain fabric—Cowan & Tout (to the trade), 979 Third Ave., NYC 10022. "Lazy" wool hat (\$195)—Lola Millinery, 2 E. 17th St., NYC 10003; (212) 366-5708. Settee with "American Plaid"—Hickory White. "Holly Ribbons" china—Spode; (609) 866-2900.

**Page 27:** "Christmas Decorations from Williamsburg", Susan Rountree, (800) 446-9240. Beret & dress—Karyn Sanders, Sweet Material Things, (914) 895-2519 (catalog \$3). Hair bow—at Laura Ashley stores. Knicker suit—Wooden Soldier catalog, (603) 356-7041. Children's shoes—Amiana, at Lester's, NYC & Brooklyn, NY. Tights & socks—Christian Dior, department & children's stores. Sachet Loom Co., (212) 355-2069. "Vines for America" (\$7.95), Eastlake Unlimited, 101 Bayview, Fox River Grove, IL 60021; (708) 639-0336. Stenciled mantel—Mural Mural on Wall, (310) 476-6628 or (212) 222-1546. Runner—Paula Gins Antique Linens, (303) 973-8955. Candlesticks, glass jars, pot—Salutations, (310) 820-6127. Card—Winslow Papers, (800) 537-4085. Mailbox—Antique Hardware, (800) 422-9262 (catalog \$3). Wreath—Galveston Wreath, (800) 874-8597. "Napoleon Ivy & Crown Ruby" plates—Wedgwood, (800) 955-1550. Flatware—Kirk & Matz, (203) 743-4401. "Holly" teapot—Villeroy & Boch, call (800) 228-1404 or (800) 446-4553.

**Pages 30-31:** Café Bon Homme, 844 Penniman, Plymouth, MI 48170; (313) 453-6280. Antique tableware—Burton Gallery, 842 Penniman, Plymouth, MI 48170; (313) 451-1850.

**Page 32:** Stella Alberti, 465 S. Sherbourne Dr., Los Angeles, CA 90048; (310) 550-8530.

**Page 34:** Blue Meadow Flowers, 328 E. 11th St., NYC 10003; (212) 979-8618. Ribbon—Vaban Ribbons, 225 Fifth Ave., NYC 10010.

**Page 37:** L'Air du Temps Cristal Lalique—Nina Ricci, (800)

525-NINA. Annick Goutal soap & candle—at Bergdorf Goodman, NYC; Barneys New York, NYC; & Henri Bendel's, NYC. Bath powder & soap—The Thymes, at Gump's, San Francisco, Stanley Korshak, Dallas, & Bergdorf Goodman, NYC. Pheromone—Marilyn Miglin, (800) 662-1120. Spread, candleholder, mirror, & vase—Wolfman-Gold & Good, (212) 431-1888. "Palikao" fabric—Manuel Canovas (to the trade), 979 Third Ave., NYC 10022. Blouse—Carmen Marc Valvo, at Neiman Marcus, Dallas, & Parisian, Birmingham, AL. Earrings & ring—Metropolitan Museum of Art Gift Shop, (212) 879-5500, Ext. 2929. Scarf—Han Feng, at Barneys and Bendel's, NYC.

**Page 38:** Candles—Claire Burke, at gift & specialty stores. Star garland & mirror—Wolfman-Gold & Good Co., (212) 431-1888. Eau de Cologne Imperiale—Guerlain, (800) 882-8820. Eau d'Hadrien—Annick Goutal, at Galeries Lafayette, NYC & select Neiman Marcus stores. Hair conditioner & lightening spray—J.F. Lazartigue, (212) 288-2250. Prisms gloss—Matrix Essentials, (800) 282-2822. Tray—Portico, 379 W. Broadway, NYC 10012; (212) 941-7800. Decanter—Chambers, (800) 334-9790. "1000"—Jean Patou, at select Saks Fifth Avenue stores. Rochas cosmetics—at Galeries Lafayette, (212) 355-0022. Scarf—Han Feng, at Barneys New York; NYC & Henri Bendel's, NYC. Earrings—Erickson Beamon for Showroom Seven, at select Saks Fifth Avenue stores. "Palikao" fabric—Manuel Canovas (to the trade), 979 Third Ave., NYC 10022.

**Pages 40-42:** Ashmont Boys Choir, Joseph & Phoebe Payne, 86 Ocean St., Dorchester, MA 02124; (617) 288-2569. All Saints-Ashmont Church, 209 Ashmont St., Boston, MA 02124.

**Page 44:** Velvet dresses—Sandra Johnson Designs, (801) 278-8235. Antique textiles—La Maison du Bal, 705 N. Harper, Los Angeles, CA 90046; (213) 655-8251.

**Page 46:** Nutcracker ornament—Reed & Barton, (800) 343-1383. Herr Drosselmeyer—Oneida, at fine gift & department stores or call (800) 877-6667. Nutcracker Prince & Clara—Midwest Importers, at Christmas specialty stores. Wooden nutcracker—Old World Christmas, (800) 962-7669. Sugar Plum Fairy—Lenox, at fine gift & department stores or call (800) 635-3669. "The Nutcracker Ballet" is published by Andrews & McMeel. "The Nutcracker": London Philharmonic & storybook are from Angel/EMI Classics.

**Pages 52-53:** Console (#E51)—Smith & Watson, 305 E. 63rd St., NYC 10021; (212) 355-5615. "Anastasia Stripe" wallpaper—F. Schumacher & Co., (800) 552-9255. Easel—Bombay Co., (800) 829-7789. To order prints, see page 124.

**Page 54:** Michael Oppizzi Flowers, 313 West 4th St., NYC 10014; (212) 627-0189. Molinar—at Macy's, NYC & Saks Fifth Avenue, NYC. Donna Karan New York perfume—at Bloomingdale's NY & NJ; or call (800) 647-7474. Woman's blouse & jacket—Arabella Pollen for Showroom Seven, at Macy's, NYC; Roz & Sherman, Birmingham, MI; & Buffalo, Santa Monica, CA. Man's suit—at Polo/Ralph Lauren stores. Man's vest—Turnbull & Asser, at Bergdorf Goodman, NYC. Man's tie—Salvatore Ferragamo, at Bergdorf Goodman, NYC. Rings—Metropolitan Museum Gift Shop, (212) 879-5500, Ext. 2929.

**Page 56:** Amphore de Parfum—at Christian Dior Salons in NYC, (212) 223-4646; Honolulu, HI, (808) 943-6900; & Beverly Hills, CA, (310) 859-4700. Sienna Aftershave—call (800) 624-5211. Tiffany for Men Shower Gel—call (800) 526-0649. Guerlain cosmetics—call (800) 882-8820. Taffeta blouse—Romeo Gigli, at Spazio Romeo Gigli, NYC; Riccardi, Boston, MA; & Ultimo, Chicago, Man's suit—Gian Marco Venturi, 820 Madison Ave., NYC 10021; (212) 472-5083. Shirt—at Polo/Ralph Lauren stores. Man's tie—Tino Cosma, 692 Fifth Ave., NYC 10019; (212) 246-4005. Earrings—Erickson Beamon for Showroom Seven, at select Saks Fifth Avenue stores. Rings—Metropolitan Museum Gift Shop, (212) 879-5500, Ext. 2929.

**Page 59:** Antique book—Heritage Book Shop, 8540 Melrose Ave., Los Angeles, CA 90069; (310) 659-3674.

**Pages 60-63:** Mimosa Museum, 412 E. Second St., Covington, KY 41011; (606) 261-9000, is open weekends in December, 1-8 p.m.

**Pages 65:** Fitted coat & wool dress—Morgane Le Fay, 151 Spring St., NYC 10012; (212) 925-0144 or 1528 Montana Ave., Santa Monica, CA 90403; (310) 393-4447. Blouse—Lee Anderson, 23 E. 67th St., NYC 10021; (212) 772-2463. Beret—Deborah Harper for Metropolitan Design Group, 80 W. 40th St., NYC 10018; (212) 944-6110. Antique pendant—Lois Nulman Studio, (212) 794-8592 (by appointment). Suede gloves—Carolina Amato, at department stores. "Fastra" boots—Robert Clergerie, at Soullers, Santa Monica, CA & Tootsie Plohound, NYC. Stockings—Hue, at department stores. Horse-drawn carriage—Sterling Ridge Farm, (203) 661-7943.

**Page 66:** Plaid coat—at Carolina Herrera Boutique, Saks Fifth Avenue, NYC. "Gégène" hat (\$190)—Lola Millinery, 2 E. 17th St., NYC 10003; (212) 366-5708. Antique scarf & bag—Jean Hoffman-Jana Starr, 236 E. 80th St., NYC 10021; (212) 861-8256. Antique chateleine—Lois Nulman Studio, (212) 794-8592 (by appointment).

**Page 67:** Girl's coat—Wooden Soldier catalog, (603) 356-7041. Plaid taffeta dress—Bonpoint, 1269 Madison Ave., NYC 10028; (212) 722-7720. Velvet hat—John & Wendy, at Shoofly, 465 Amsterdam Ave., NYC 10024; (212) 580-4390. Antique pin—Lois Nulman Studio, (212) 794-8592 (by appointment).

**Page 69:** Hooded coat—Christian Francis Roth, at Saks Fifth Avenue, NYC & Bloomingdale's, NYC. "Impact" woman's suede shoes—Robert Clergerie, 41 E. 60th St., NYC 10022. Antique tapestry bag—Jean Hoffman-Jana Starr, 236 E. 80th St., NYC 10021; (212) 861-8256. Stockings—Hue, at fine department stores. Man's cashmere coat & silk scarf—Alfred Dunhill of London, 450 Park Ave., NYC 10022; (212) 753-9292. Man's shoes—Edward Green, at Paul Stuart, NYC & Gary & Co., Newport Beach, CA.

**Pages 70-71:** Ornaments—Mark Langdon & Jim Burdette, Christmas Past, 21 Woodbury Pl., Woodbury, CT 06798; (203) 266-0522. Electric candles—A.R.T. Antiques Interior Design, (718) 748-9133. Treetop star—Tom Fox of Fox-Nahem Design, (212) 929-1485. Trims, tassels, & braids—Houlès USA (to the trade), (212)

935-3900 or (310) 652-6171. Covered boxes—Sweet Material Things, P.O. Box 689, Walkill, NY 12589; (914) 895-2519. Fabrics—Kravet Fabrics (to the trade), 979 Third Ave., NYC 10022. F. Schumacher, (800) 552-9255; Hines & Co. (to the trade), (212) 685-8590; & Samarcand, (800) 334-3063. Ribbon—Vaban Ribbons, 225 Fifth Ave., NYC 10010; (212) 889-3088. Chair (#D172) & table (#B58)—Smith & Watson, 305 E. 63rd St., NYC 10021; (212) 355-5615. Door—Urban Archeology, 285 Lafayette St., NYC 10012; (212) 431-6969. Rug (#216833A)—Stark Carpet (to the trade), 979 Third Ave., NYC 10022; (212) 752-9000. "Floresque" wallpaper—F. Schumacher, (800) 552-9255. "Leah" punch set—Galway Irish Crystal, (800) 633-7660. Candlesticks & tray—Tudor Rose, 28 E. 10th St., NYC 10003; (212) 677-5239. Cape—Magashoni, at Betsy Bunkl Nini, NYC; Simon's Millinery, Pittsburgh, PA; & Lawrence Covell, Denver, CO. Valance, lace panels, & runner—Jana Starr-Jean Hoffman, 236 E. 80th St., NYC 10021; (212) 861-8256. Floral garland (on tree)—Sylvia Floral Design, (212) 874-3328.

**Pages 72-73:** Antique calling cards—Ray Rieser, Cottage Antiques, 231 Freeport Rd., Blawnox, PA 15238; (412) 828-9201. Hat—Deborah Rhodes Collection, 7 W. 36th St., NYC 10018; (212) 564-7440. Ladle—Tudor Rose, 28 E. 10th St., NYC 10003; (212) 677-5239. Calling card tray—to order, see page 124.

**Pages 74-77:** "Small Pleasures" by Raymond Wailes, Little, Brown, & Co., (800) 759-0190. Ribbons—Vaban, 225 Fifth Ave., NYC 10010; (212) 889-3088 & Offray, at gift & stationery stores. Pillows—Thief River Line, (218) 681-3919. Ornaments (on candlesticks)—Sylvester, at gift stores.

**Pages 78-83:** Actors Theatre, 316 W. Main St., Louisville, KY 40202; (502) 584-1265 for information or (502) 584-1205 for tickets. "A Christmas Carol" is performed Nov 27-Dec. 23.

**Pages 84-87:** Dorothy Timberlake Candies, Main St., Eaton Center, NH 03849; (603) 447-2221 (catalog).

**Pages 88-91:** Flowers of the Meadow, 7744 Laurel Ave., Cincinnati, OH 45243; (513) 561-0882.

**Pages 92-97:** Tiffany & Co., 727 Fifth Ave., NYC 10019; (212) 755-8000. Holiday windows will be on view Dec. 3-Jan. 5.

**Page 98:** Antique compote & vase—Bardith, Ltd., 901 Madison Ave., NYC 10021; (212) 737-3775. Bowl—Gorham, at department stores or call (914) 242-9300. CSI runner—Saint Remy, 818 Lexington Ave., NYC 10021; (212) 486-2018.

**Page 99:** Antique compotes—Bardith, Ltd., 901 Madison Ave., NYC 10021; (212) 737-3775. Bowl & candlestick—Oneida, at department stores or call (800) 877-6667. Serving spoon & fork & "King Edward" decanter—Gorham, at department stores, or call (914) 242-9300. "Stafford Flowers" compote—Spode, 1265 Glen Ave., Moorestown, NJ 08057; (609) 866-2900. CSI tablecloth—Saint Remy, 818 Lexington Ave., NYC 10021; (212) 486-2018.

**Pages 100-101:** Dress with peonies—Nancy Haber, at Cerutti, NYC; Saks Fifth Avenue, NYC; Children's Boutique, Philadelphia, & Razmatatz Child, Atlanta. Dress with smoking—Sandra Johnson Designs, (801) 278-8235. Shadow stripe dress—Cachelle, at Purple Turtle, Palm Beach, FL; Brown Eyed Susan, Salt Lake City, UT; & Children's Boutique, Philadelphia, PA. Shoes—Amiana, at Pattycake, Nashville, TN & Brown Eyed Susan, Salt Lake City, UT. Tights—Trifmit, at department & children's stores. Aubusson carpet—Doris Leslie Blau, Inc., 15 E. 57th St., NYC 10022; (212) 759-3715. Flowers & garlands—Sylvia Floral Design, (212) 874-3328.

**Page 104:** Soft white silk duppioni coat & silk charmeuse dress—Ulla-Majra, 805 Madison Ave., NYC 10021; (212) 570-6085. Pearl bracelet—Tiffany & Co., (800) 526-0649.

**Page 105:** Silk taffeta dress—Priscilla of Boston, at all Priscilla the Bride shops; The Dresser, Fullerton, CA; Bayle Bridal, Aptos, CA; & Brides by Donna, Chagrin Falls, OH. Necklace—Gail Reiss for Showroom Seven, at Dress Circle, Pittsburgh, PA. Teardrop earrings—Miriam Haskell, at select Marshall Field's stores. Tablecloth & napkins—Palais Royal, (800) 322-3911. "Skyline" compote, "Plymouth" candlesticks, ladle, & pearl earrings—Tiffany & Co., (800) 526-0649. "Richmond" punch bowl & cups—Miller Rogaska, 225 Fifth Ave., NYC 10010; (212) 684-7290. "Hanover" compote—Waterford Crystal, (800) 677-7860. Aubusson carpet—Doris Leslie Blau, Inc., 15 E. 57th St., NYC 10022; (212) 759-3715.

**Page 106:** Epergne—Reed & Barton, (800) 343-1383. "Chantilly" flutes—Justin Tharaud & Son, 23 Maplewood Ave., Maplewood, NJ 07040; (201) 762-1422. Ribbons—Vaban, 225 Fifth Ave., NYC 10010; (212) 889-3088.

**Page 107:** "Chatsworth" china and "Stratford" platter—Spode, call (609) 866-2900. "Eloquence" flatware & carving set or call (413) 774-2774. Champagne bucket—Waterford, (800) 677-7860. Antique napkins & framed picture—R.F. Antiques & Eccentricities, 13350 Church St., Guerneville, CA 95446; (707) 869-1021. "Eaton Knoll" china—Lenox China & Crystal, (800) 635-3669.

**Page 108:** Gien-France "Pont aux Choux" tureen & bowls—Baccarat, 695 Madison Ave., NYC 10022; (212) 826-4100. "Ritz" ladle & spoons—Arthur Price of England, 41 Madison Ave., NYC 10010; (410) 668-8442. "Chateau Gold" flutes—Oneida, at department & specialty stores. "Ailion" flutes—Waterford, (800) 677-7860. "Leah" vase—Galway Irish Crystal, (800) 633-7660. Ribbons—Vaban, 225 Fifth Ave., NYC 10010; (212) 889-3088. Antique tablecloth—R.F. Antiques, 13350 Church St., Guerneville, CA 95446; (707) 869-1021. "Monbijou" candlestick—Rosenthal USA, (718) 417-3400, Ext. 225. "Eloquence" wine coaster—Lunt Silversmiths, call (413) 774-2774. Star lights—Winterthur catalog, (800) 767-0500. Dessert champagne—Korbel Couvée Doux.

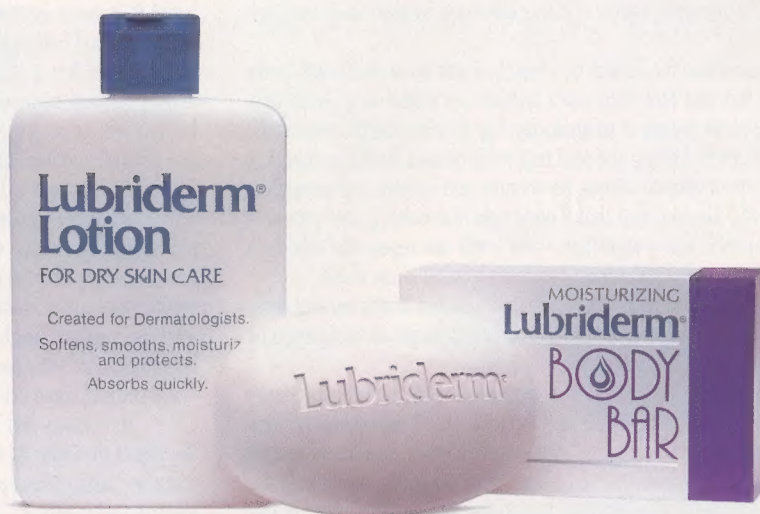
**Pages 119-122:** Sunnyside, a property of Historic Hudson Valley, Rt. 9 in Tarrytown, NY, one mile south of Tappan Zee Bridge. Candlelight tours, sponsored by Texaco & WQXR, Dec. 11-13 & 18-20; 5-9 p.m. For reservations, (914) 631-8200 or (914) 591-8763.

**Page 134:** "The Birds' Christmas Carol," Houghton Mifflin Co.





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# A Child Is Born



he prettily told story of a winning child and her small adventures, "The Birds' Christmas Carol," written in 1886 by Kate Douglas Wiggin, brings back the mood of a Victorian Christmas. This excerpt from the first chapter is our Christmas gift to you.

It was very early Christmas morning, and in the stillness of the dawn, with the soft snow falling on the housetops, a little child was born in the Bird household.

They had intended to name the baby Lucy, if it were a girl; but they had not expected her on Christmas morning, and a real Christmas baby was not to be lightly named—the whole family agreed in that.

They were consulting about it in the nursery. Mr. Bird said that he had assisted in naming the three boys, and that he should leave this matter entirely to Mrs. Bird; Donald wanted the child called "Dorothy," after a pretty little curly-haired girl who sat next to him in school; Paul chose "Luella," for Luella was the nurse who had been with him during his whole babyhood, up to the time of his first trousers, and the name suggested all sorts of comfortable things. Uncle Jack said that the first girl should always be named for her mother, no matter how hideous the name happened to be.

Grandma said that she would prefer not to take any part in the discussion, and everybody suddenly remembered that Mrs. Bird had thought of naming the baby Lucy, for Grandma herself; and, while it would be indelicate for her to favor that name, it would be against human nature for her to suggest any other, under the circumstances. . . .

But it was too profound a subject to be settled then and there, on the spot; besides, Mamma had not been asked, and everybody felt it rather absurd, after all, to forestall a decree that was certain to be absolutely wise, just, and perfect.

The reason that the subject had been brought up at all so early in the day lay in the fact that Mrs. Bird never allowed her babies to go over night unnamed. She was a person of so great decision of character that she would have blushed at such a thing; she said that to let blessed babies go dangling and dawdling about without names, for months and months, was enough to ruin them for life. She also said that if one could not make up one's mind in twenty-four hours it was a sign that—but I will not repeat the rest, as it might prejudice you against the most charming woman in the world.

So Donald took his new velocipede and went out to ride up and down the stone pavement and notch the shins of innocent people as they passed by, while Paul spun his musical top on the front steps. . . .

Meanwhile dear Mrs. Bird lay in her room, weak, but safe and happy with her sweet girl baby by her side and the heaven of motherhood opening again before her. Nurse was making gruel in the kitchen, and the room was dim and quiet. There was a cheerful open fire in the grate, but though the shutters were closed, the side windows that looked out on the Church of Our Saviour, next door, were a little open.

Suddenly a sound of music poured out into the bright air and drifted into the chamber. It was the boy choir singing Christmas anthems. Higher and higher rose the clear, fresh voices, full of hope and cheer, as children's voices always are. Fuller and fuller grew the burst of melody as one glad strain fell upon another in joyful harmony:—"Carol, brothers, carol, /Carol joyfully, /Carol the good tidings, /Carol merrily! /And pray a gladsome Christmas/For all your fellow-men: /Carol, brothers, carol, /Christmas Day again."



One verse followed another, always with the same glad refrain:—"And pray a gladsome Christmas/For all your fellow-men: /Carol, brothers, carol, Christmas Day again."

Mrs. Bird thought, as the music floated in upon her gentle sleep, that she had slipped into heaven with her new baby, and that the angels were bidding them welcome. But the tiny bundle by her side stirred a little, and though it was scarcely more than the ruffling of a feather, she awoke; for the mother-ear is so close to the heart that it can hear the faintest whisper of a child.

She opened her eyes and drew the baby closer. It looked like a rose dipped in milk, she thought, this pink and white blossom of girlhood, or like a pink cherub,

with its halo of pale yellow hair, finer than floss silk. "Carol, brothers, carol, /Carol joyfully, /Carol the good tidings, /Carol merrily!"

The voices were brimming over with joy.

"Why, my baby," whispered Mrs. Bird in soft surprise, "I had forgotten what day it was. You are a little Christmas child, and we will name you 'Carol'—mother's little Christmas Carol!"

"What!" said Mr. Bird, coming in softly and closing the door behind him.

"Why Donald, don't you think 'Carol' is a sweet name for a Christmas baby? It came to me just a moment ago in the singing, as I was lying here half asleep and half awake."

"I think it is a charming name, dear heart, and sounds just like you, and I hope that, being a girl, this baby has some chance of being as lovely as her mother;"—at which speech from the baby's papa, Mrs. Bird, though she was as weak and tired as she could be, blushed with happiness.

And so Carol came by her name. . . .

Perhaps because she was born in holiday time, Carol was a very happy baby. Of course, she was too tiny to understand the joy of Christmas-tide, but people say there is everything in a good beginning, and she may have breathed in unconsciously the fragrance of evergreens and holiday dinners; while the peals of sleigh-bells and the laughter of happy children may have fallen upon her baby ears and wakened in them a glad surprise at the merry world she had come to live in.

Her cheeks and lips were as red as holly-berries; her hair was for all the world the color of a Christmas candle-flame; her eyes were bright as stars; her laugh like a chime of Christmas bells, and her tiny hands forever outstretched in giving.

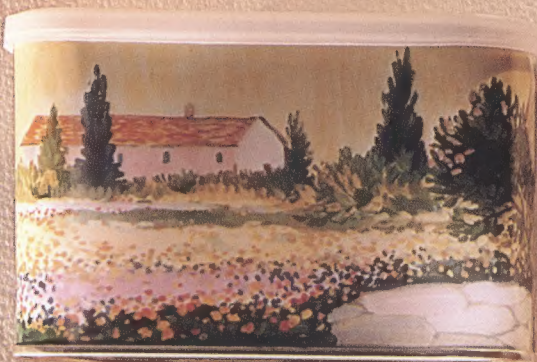
Such a generous little creature you never saw! A spoonful of bread and milk had always to be taken by Mamma or nurse before Carol could enjoy her supper; whatever bit of cake or sweetmeat found its way into her pretty fingers was straightway broken in half to be shared. . . .

"Why does she do it?" asked Donald, thoughtfully. "None of us boys ever did."

"I hardly know," said Mama, catching her darling to her heart, "except that she is a little Christmas child, and so she has a tiny share of the blessed birthday the world ever knew!"



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